

notes
Aug 97+ on

Important notes
research notes
for Interval

time

MUSIC FOR POETRY NOTES
FRASER - the voices of time
Bernstein - the unanswered question

Samuel Barber - Adagio for Strings (String Quartet) - 2nd movement

Musik expresses that which cannot be said & on which it is impossible to be silent,
Victor Hugo

1:50:30
1:53:30

orange blossoms / NH ^{72+skaw} storm

former - lyric, nature - my voice - avoiding I at all costs

T. Mus. of Art - "Shadow Play" exhibit - talked about
the physical obj. of shared reality - realism - structure $\emptyset$ is
^{clearly} revealed by light - + the ^{shadow is the} nonmaterial, ~~detached~~, abstract
~~form~~ shadow it casts. ~~the~~

Music performs shadow play as well. ~~like life~~ It is a mathematical
structure of intervals + durations that ~~shows a shadow that reaches~~ beyond definition
+ form, beyond senses or sense.

It is part of our human nature to ^{see} perceive both _____
to perceive both our bodies ^{as what} allow us to be wh we thk of as ourselves -
while ~~also~~ ^{perceiving - or hoping?} that we are more than our bodily features.

that which we apprehend w/ our senses

If form is content, nowhere is that more true than in music - ^{the kind of} + poetry I'm trying to create
+ maybe form ^{is a transportation} ~~transport~~ spirit system for spirit - or as Mickey
Hart said abt drumming: We are in the transportation business.
And it's all about TIME - music + life - begin, exist, + end - in time.
Bach - int in rel bet science's logic + faith in divinity. Structure
allows freedom to explore these conundrums.

(Each V. is a "char piece" whose time sig. matches its spiritual content)
~~(Even Bach)~~

I transformed B's binary principle (AB, AAB) to my own b.p -
spirit + body

music, poetry, being - all expressions of mystery

consonance - ^{repeating} recurring harmonizing sounds

^{circled + maybe () ones}
Aria, ①, ②, ④, ⑦, ⑧, ⑪, ⑬, ⑭, ⑯, ⑱, ⑳, ㉑, ㉒, ㉓, ㉔, ㉕, ㉖, ㉗, ㉘, ㉙, ㉚, ㉛, ㉜, ㉝, ㉞, ㉟, ㊱, ㊲, ㊳, ㊴, ㊵, ㊶, ㊷, ㊸, ㊹, ㊺, ㊻, ㊼, ㊽, ㊾, ㊿
⑬ Gilbert
⑱ Gilbert
㉑ Perahia
㉒ Sitkovetsky
㉓ Chamber orch.
㉔ only

Contents

[quoter R. Harv. & D. T. F.]

9/1/01 ~~1st name~~

Aria - Sarabande, or the dignified, not lascivious, kind.

Var 1: God. Polonaise - stately, intense, explosive opening

T. Var 2: Interval. 3-part invention - playful, tricks

Var 3: Snapping Turtle. Canon at the 1st. stepping, layering.

Var. 4: Child. Passapied

T. Var 5: Spinning. Toccata (1st) - free style, w/ figures. Lots of notes up + down + around

Var 6: ~~1st~~ Canon at 2nd. Crawling

Var 7: Girl. French gigue, [dbl time, compound] - kind of light + speedy-slow - Split personality / girl / woman, hip / serious

T. Var 8: Request. Italian Canone - light, running, a kind of list - this, this, quick triple time, ~~long~~

Var 9: Potter. - Canon at 3rd. - 3-part invention

Var 10: Moths. Fugue - # of voices (contrapuntal) repeating + overlapping. A figure is more "procedure" than form. (cf: caterp → moths → death). Grandiose

T. Var 11: man in water. Haliangigue - "running passages over a harmonic bass" - glittery crossovers, lots of up + down

Var 12: Happy Prince's bird. Canon at 4. → steady, quieter

Var 13: ~~Artistic~~ Snow dimension. ornate choral-like melody. Lovely, long + slow

T. Var 14: Here after. toccata. Long, spread out (spread on page, s.a. "begin" far to R?)

Var 15: woman at the dam. Canon at 5th. Long + labored + beautiful, ends in Q.

Var 16: Actor. Overture!, Starts anew, theatrically. Emphasizes phrase

T. Var 17: Like waking. toccata - frantic, quick, scary.

Var 18: Baker. Canon at 6th.

~~19: ~~1st~~ Minuet. Very pizzicato~~

T. 20: Duration. (toccata)

crossovers, hysterical? - reaching, stopping before, falling, retreating

21: Dying man. Canon at 7th. ^{heaven} Also allemande. Minor. (hand crossovers?)

22: Equivocator. (No title) short + defensive. {Start running figures that are passed thru the various voices a pseudo-contrapuntal fabric}

T. 23: Tea. toccata. Berky, changes, stepping stones

24: Walker. Canon at 8th. Trapping gait. Octave "rhymes" (man/beast)

25: Freed slave. Instrumental Solo - G minor ("ana pathetica"), long, slow, sad, noble

T. 26: Solstice. Sarabande. lively + fast in bizarre time sig. Wild. Dark, busy bass.

27: Awakener. Canon at 9th (gone beyond!) - has no bass? (either) - only 2 part movement!

28: Heart. Toccata (out of order) lots of rising, trills (like heartbeats sped up) in both hands - Fast, break, then onward. Long.

T. 29: Boats. toccata. Lots of falling. Shifting reps, watery vs. solid

30: Husband. Quodlibet - Colloquial (personal), stately, a kind of crossover, determined. lovely. Not lewd or silly at all in its sound - emotional + held back.

(3)

Canons (canon pt = imitations ^{or reps} of rhythm & intervals of ^{voices}) all have varying bass Italian style suggests

var (6) 2nd canon - "nostalgic tenderness" - snake - layers of self

var (12) 4th - intervals go in op. direction of leader voice, & then the op.

in sec. B -
see A - high voice leads, ^{4th lower} lower follows, sec B - mid voice leads, higher (up 4th) follows. - more of that "back & forth" - contrary motion or contrapuntal inversion

So - 1st the statue is leader, then the bird

var. 15 - 5th - monkey - also contrary motion. - feels darker

var 18 - 6th - only 1 beat separates the follower & leader - (a kind of march - doesn't fit the poem at all) - sometimes the interval becomes a minor 6th

Passacaglia - also a Baroque form of theme + var.

var. 21 - 7th - minor - dying man - also counterpoint - back & forth w/ crossings

var 24 - 8th - ~~leisurely~~ - overlapping selves - at the octave

(var 23 is "exuberant" - hence water boiling)

var 25 - "crimson of thorns" - monkey - weary

var. 27 - 9th (awakened) - abandoned bass. Also reverses leader (A is low voice, B is high) - ~~B's~~ B's leader is a melodic inversion of A's (this is not the same as a chord inversion) - more back & forth. - self in conflict

~~only has 2 voices bec the bass is gone - ungrounded!~~

~~(All the canons have 3 voices - bec the bass or ground is the 3rd - except this one) (27)~~

* Suite for Solo Cello No 1 in G Maj.
Bach
suite for Solo Cello No 3 in C Maj.

②
"variation" relies on expectation + thwarting of it - a sensory reward + withholding
change = emotion! fear, relief - hope, disappointment - ~~loss~~ gains + losses

biology organizes physical existence, music organizes feeling - both by rhythm
Susanne Langer - Feeling & Form

music + life happen - begin + end - in time.

craft - we use it to free the mystery into the music or poetry into us - not bec we
are mathematicians or logicians but bec we are that + more

crossovers - symbolism of the cross

lots of symbolism - 2 falling notes - fears, falling octaves = "Holy" (var. 24)

usually no tempo instructions (15 andante, 22 ^{allegro} allabreve - only 2)

each var is a "char piece" of a time signature meant to match its spiritual context
- accdg to Erwin Bosky's interpretation, ~~etc~~

(Leatherman) Var. 24 is in 9/8 time - a time sig he almost never used - like going beyond time
(slave) Some have called 25 a "crowning theme" - in major key } 3 minor-key pieces
var 15 chain of sighs or tears? - minor } also #21 is minor (G-
dying man) }
var 14 (oops!) + 23 (hmm) supposedly humorous! - a "mad-cap frolic" - OK maybe desperate is
more like it

Harriet, a hierarchy of "antecedent-consequence" pairings in phrases - Marshall p. 49
sometimes R + L hands reversing or exchanging parts (as in #1) or like a Q + A or argument +
the theme itself is a sarabande rebuttal (10)

Glenn Gould: "that union of music + metaphysics - the realm of technical transcendence."

He also calls the EV "a community of sentiment" - w/ no resolution → not homogeneous but heterogeneous
transubstantiation! organism (m)

the binary principle in G - EV does it - ^{structurally, thematically} AB or AABBB - + my "BP" is spirit + body, w/ ^{overlapping} back + forth movement, ^{2nd} not
the Back-n-forth symmetry involves melodic reversals, also a binary action special to Bach.

∴ Music is an expression of mystery
art/craft - rel. to creation/transcendent

paradoxes are a sort of
antithesis -
symbol of cross -
anthology -
Augustine's term

~~Alison~~ ~~2/18/15~~ Largehearted boy etc. ① GV 1742 pubd. 2/18/15

create + disc. a music playlist related to the bk.
music that inspired the bk. - sh. descrip. of each track's
importance. - personal, bk-connected

Which versions

Leonhardt → Joseph Payne (harp) BWV 988 - BIS-CD-519

Kenneth Gilbert " HMC 901240

* Murray Perahia (piano) Sony Classical SK 89243 - BWV 988

~~orch.~~ strings - Dmitry Sitkovetsky arrangement 1984

each emphasizing
dif. voices - 2
ex. #8 of Perahia -
where the RH is
embellishing the LH
ground

(Lutheran
symbolism - common
- even Luther wrote
of it)

Being in our bodies is how we get to be ^{wh we think of as} ourselves - + get to be also (often)
tend to feel we are more than our bodily features. So while we cling to
our bodies, ^{yearning to perhaps preserve them} we also yearn for deeper connection to some other essence beyond
the limits. Our bodies sep. us from each other + fr. god - or whatever
you call that greater dimension of life. Divine -

music is a mathm. structure, a computable manip. of ~~sound~~ patterns
of pitches + intervals. And yet it moves us beyond sense or senses,
beyond def'n. + form. If form is content, ~~nowhere~~ is that more
true than in music. But maybe form is a vehicle for content, as our
phys. forms seem to carry-transport? - our spirits.

3 sentences each - wh the musical form is, wh the voice/mood sounds like, wh the
poem's voice is (about)

Wh abt the whole structural thg? - 16, 32 etc.

Bach - int. in rel. bet science's logic + faith in divinity - totally - & here this exploration is
more playful than ponderous. Structures → freedom - in art as in life.

Life can't exist w/o duration

speech is also rhythm + factoring of time - one needs ^{v. tight} timing control to transmit thought + feeling

Bernstein speaks of ^{LH} chords as adjectives that modify the noun of the RH melody

(musical syntax) - note = phoneme (sound), phrase = word etc. - musical sentences make art
- esp. true in GV - ground in LH is 1 note per measure, on it is built all the harmony out of noise transformed

Aria - sarabande (1)

- all - a gigantic chaconne
based on ground bass in Aria

Dances! (D)
→ structural view

D 1. Polonaise

②. 3-part invention (1)

3. Canon - 1

D 4. passepied

⑤. toccata (1) *

6. Canon - 2

D 7. French gigue (Siciliano?)^(JP)

D ⑧. Italian coranto
courante

9. canon - 3

10. Fugue (fughetta)

D ⑪. Italian gigue

12. canon - 4

* 13. ornate choral-like melody

⑫. toccata (2) *

15. canon - 5

16. ~~French~~ Overture

⑬. toccata (3) *

18. Canon - 6

D 19. menuet (minuet)

⑭. toccata (4) *

D 21. canon - 7/allemande

22. *

⑮. toccata (5) *

24. canon - 8/3-part invention (2)

* 25. instrumental solo (as in a cantata aria) - G minor (aria pathetica)
- also slow + stepping + long, like # 16

D ⑯. sarabande (2) - this one very lively + fast - esprit busy bass other in LH (lots of them)

27. canon - 9/2-part invention (other canons get 3-parts: canon, imitation, + bass)
- all in harmony

28. toccata (6) * - lots of trills, incl. long one RH, + one LH - lots of rising

⑰. toccata (7) * - lots of falling, + the "Boats" rep. - so watery!

30. Quodlibet - 2nd half is first repeat of Aria melody
w/4 part harmony - stately, a kind of crossing, determined (no rep)

Q. d. repeats

- play all or none - whatever!

- canons repeat all parts

- repeat shorter ones

* - no rep. on toccatas w/ crossed hands
on 2 manuals

(these are diversions, in contrast
to intense canons) - + sh. be brief

(toccatas are almost all centers)

No extremes of tempo.

"Obsessive ostinato pulsation above which
the notes provide an astonishing range of
musical texture, thought, + feeling."

BREAK

andante

slow + stepping + long + ending upward in Q. / minor key too

Kenneth Gilbert
Harpsichordist

(my fave)
most exquisite, nuanced +

32 bars in Aria = 32 pieces (incl.
aria first + last.)

impassioned
modestly

F. reception Bizarro?
- meet Anne + Tim 7/15
pickup at back of stairs outside

Sat. leave 10:30

11:00 (Sat) → check in at author hospitality room - see if bath for where

11:30 - Dave Barry + Alan Zweibel - student U. South Ball Rm

✓ → Pam Uchuk - same room as me - student U. Kiva

12:30 Check-in w/ Mike

1:00 ✓ - me - student U. Kiva (seats 100) 55 min - 40 rdg + Q+A

2:30 ✓ - Annie Finch - same ← change signing to 3:30?

4 - Afghan poets

5:30 - 7 Author happy hour ^{reception} - gentle Ben Browning - 865 E. Univ. (1 block W)

Sunday

10 AM - Ray Gonzalez (same)

1 PM - ~~Anne Carlin~~

1 PM - workshop w/ Alison Deming + Katha Pollitt - Integrated Ling Cntr - rm 151 (small)

2:30 - Alison on zoologies - Natl Parks Experience (if a place)

4 pm - Noam Chomsky - centennial Hall - huge
- need tickets - free - at box office ↑

tour of po centers - Tyler, Tony - tue. pm?



Bamio Cruise
188 E Bway
not Monday

Walk across on 3rd St. - past Cherry
on mall - S.U. on Rt.

talk about "form is content" - how could this be more true than in music

Melancholi Place
Copper Canyon
Restaurant
Manning (great
wife!)

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Schaffner Press Announces New Hampshire Poet Laureate's INTERVAL as First Nicholas Schaffner Award Winner

Publisher Celebrates Brother's Life with New Music in Literature Award

Arizona-based Schaffner Press has announced that Alice B. Fogel is the winner of the first Nicholas Schaffner Award for Music in Literature. As a result, her new book **INTERVAL: Poems Based on Bach's "Goldberg Variations"** (Schaffner Press | April 7, 2015 | \$15.95 trade paper), will be published by the press in April.

The Award celebrates the life of Publisher Tim Schaffner's brother: a poet, musician, biographer, and esteemed music critic.

"Nicholas, who devoted his life to music and literature about music, died at the age of thirty-eight," said Schaffner. "I have created the award to celebrate his legacy in order to encourage those emerging writers whose lives and writing have been similarly influenced."

Interval was selected because the poetry not only captures the spirit within Bach's music, but transforms it into a celebration of life itself, much as the "Variations" do upon the listener's ear. Fogel, the New Hampshire Poet Laureate 2014-2019, says it's easier to explain physics or love than music.

"Ordered pitches can break one's heart," she writes in the introduction. "Music, a traceable construct on paper, rises off the page, passes through the senses, and leaves a lingering physical and spiritual ache beyond definition and form." Fogel wrote this book hoping to make poetry do the same.

Her training in classical music prepared her to examine the structure of Bach's "Goldberg Variations." The famous piece begins and ends with the same aria, and in between are 30 variations on that aria. **INTERVAL** translates Bach into words, drawing inspiration from the rhythms, moods, phrasing, and multiple voices of the Variations. She opens and closes her collection with the same poem, titled "Aria."

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In "Aria," she writes, "All phases have beauty." She looks at the shift from one state to another, whether from one note to the next in the "Goldberg Variations," from clay to pot in her poem "Variation 9: Potter," or from actor to role in "Variation 16: Actor."

Fogel sees the voices in these poems as speaking from "a threshold state—a brief or lingering interval between more recognized or stable aspects of life and death."

Publisher Schaffner plans to present this award annually. Submissions for the 2015 award close on December 31, 2014. The next winner will be selected on or around January 28th, 2015, which is Nicholas Schaffner's birthday.

About the Nicholas Schaffner Award:

The Nicholas Schaffner Award will be presented annually to a work of fiction, nonfiction or poetry that deals in some way with the subject of music (of any genre and period) and its influence. Submissions information is available at www.schaffnerawards.com. Winning books will be published by Schaffner Press, an independent publishing company based in Tucson, Arizona, which focuses on books of high literary quality and topics of social concern.

Nicholas Schaffner's published works include *The Beatles Forever* and *Saucerful of Secrets: The Pink Floyd Odyssey*. A passionate fan of rock music, especially the Beatles and others from the British Invasion, he also contributed to *Rolling Stone*, *Musician*, *The Village Voice* and other publications. In addition he composed and produced a fantasy song-cycle title "Magical Kingdoms" with various musicians contributing, including former frontman for "The Bongos" Richard Barone. He lived all his adult life in his beloved Greenwich Village.

About the author:

Alice B. Fogel is the poet laureate of New Hampshire and works both as a teacher of creative writing at Keene State College and as an academic support tutor at Landmark College. She is the author of three poetry collections, including *Be That Empty*, a National Poetry Foundation bestseller. She is also the author of a non-fiction book on understanding and appreciating poetry, *Strange Terrain: A Poetry Handbook for the Reluctant Reader*. A recipient of a National Endowment for the Arts Individual Artist's Fellowship and other awards, her poetry has appeared in numerous literary journals and anthologies, including *Best American Poetry*, and has been nominated seven times for a Pushcart Prize. She lives in Acworth, New Hampshire.

Praise for *Interval*:

"Brilliant. An ambitious impression of the *Variations* [using] many of that work's structural elements, as well as addressing Bach's themes and the deeper implications of what music can say of spirit and human-ness. [*Interval*'s] language has a fluid, beautiful sonic appeal and effect; one might even call it *baroque*." — Sarah Gorham, poet and publisher of Sarabande Books

"Alice Fogel's *Interval* is a marvel of poetic discipline that mines Bach's *Goldberg Variations* for formal inspiration. While the project has a mathematically precise conception, the poems have the feel of meditative inquiry--intense, introspective and informed by a keen eye cast outward. There is a

boldness in the choice of speakers for the poems . . . as if the poet had taken a dare to stretch her voice far and wide over the essential question she asks: 'Where does it come from, the material / of the beautiful?' Here are 30 stunning answers framed in song." – Alison Hawthorne Deming, poet and essayist, author of *Science and Other Poems* and *Zoologies: Animals and the Human Spirit*.

Praise for Alice B. Fogel:

"[Fogel's poems pay] attention to how one thing becomes another in the sense of transformation. . . . This creates a sort of dance-like, fugue-like quality in her poems where one form or state of being turns into another before our astonished eyes. Hence the musicality and intensity of her work reveal to us through the ministry of language the enormity of what is there in each moment of life—its presence and its subtlety and its force." – Baron Wormser, author of *Impenitent Notes*, former Poet Laureate of Maine

About *Interval*:

In this series of poems responding to Johann Sebastian Bach's spectacular "Goldberg Variations," New Hampshire State Poet Laureate Alice B. Fogel has paid homage to a 275-year-old masterpiece and, with the theme of spirit and embodiment that music and life itself evoke, has forged a luminous new interpretation. Bach created the Goldbergs' 32 sections using nearly all the styles of western European music of his time; Fogel mirrors the composer's intent with a range of contemporary poetic styles, including narrative, lyric, and experimental, to create her own "baroque" effects.

By layering sound, syntax, and sense in multiple voices that explore themes of self, identity, and being, Alice Fogel has created her own music.

INTERVAL: Poems Based on Bach's "Goldberg Variations"

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7/19/01

Voices

girl
Dying
Child
Actor
Baker
Slave
Potter → ?
X Prostitute
walker
X Deacon
Equivocator
Awakener
Snake
moths
Fish
Turtle
Heart
God
Bird (Happy Prince)

Metaphysical

Like waking
• Boats
Here After
• moon in water
• show dimension
• Lam
Interval
tea
• spinning

(• = has an "I")

Questionable

✓ Solstice (pagan?)
x Sister
✓ Husband
X? Castrato
? Requester
x Released
x spider

Plus the tria

reframe husband?
make it a mother?

Bridge (Between) — no heart
The predicament of Embodiment
Time Signatures
threshold
Interval (stunning interval ??)
Dweller on the threshold

Print double spaced
with 16 lines
per page

Need one more Metaphysical; prob. Solstice
" 2 more Voices; Husband? Castrato?
What is the Quodlibet going to be - wh voice?
(natural, reflect song of air day, a bit lewd?)
And how to define the canons from the 1st of each third?

River of time

I'm a dweller on the threshold
+ I cross the burning ground
+ I'll go down to the water
at where the great illusion ~~down~~
watch

An exploration
of being + nonbeing +
states of threshold

Increase tension
+ movement -
decrease anything sudden + plain

Think like this: (for a while)
(make groups of 4² or 6 or 5!)

① regular people voices:

Child
(Mountain Person) Husband
Actor
Slave
Potter
Baker
Bittersweet

⑤ Observer voices:

Dam
Snow Dims.
~~Moon in water~~
Must

② states of being:

Here After
Like Waking
Boats
~~Solstice~~
Moon in water
tea time

these
are
leavings
so is
Snow Dims.

⑥ weirdo voices:

Castrato
Lover
Widow Bride
~~Graves~~ - it, addressing
same person
in new life
returned to scene!
Solstice

③ nonbeing voices:

Spinning
Absolute Pitch (quartz)
Request
~~Soul Party~~
Q of heart

or think
of these
as
leavings
(I need some of them)
Heart as in between
Death by Bee (like waking, Boats)
[see Cynthia's dying cat]

④ other being voices:

snake
moths
fish
Spider (do one more
creature
maybe a bat)

Interval

The Bats
have to die

Bittersweet

skull

— G-Var. Poems —

Pretty Good

Snow dim.
* Moon in water

Must

* Boats

Potter

Baker

Dam

Fish

Like waking

Q. of Heart(?)

Moths

Snake

* Here after

The mountains ("you" me!)

child

Actor

^{or Bad}
Weird but Poss.

Solstice

Lover

Castrato

Slave

Spinning

Visit

Way out there

Soul Party

Waiting for

Released

[grave]

Request

Absolute Pitch

Stop doing voices

All the "I"s are
the same person
(being)

which is when I do
even more!

Groupings

Mountain

Actor

child

Slave

Potter

Baker

Moon in water
Snow

Here after.
like waking
Boats

be careful of
heaviness

You could say there are
not yetts (wanting + not to somebody),
becomings, durings, leavings, + afters

No I at all: Boats is only one, really. And Here after.

Underlined = Person(a) (Thing(a))?

could be "I" or no "I"

poem music / lang brain?

Behavior

see Orion, Spring p. 12

Q

Music, language may meet in the brain

Corresponding left- and right-brain areas that are considered crucial for understanding spoken language also orchestrate the perception of musical passages, according to a study in the May NATURE NEUROSCIENCE.

These brain regions deal with implicit rules that organize complex information, such as music and language, theorizes a team of neuroscientists led by Burkhard Maess of the Max Planck Institute of Cognitive Neuroscience in Leipzig, Germany.

Music principles function much as grammatical rules in language do, Maess' group says. For instance, music theorists hold that certain chord sequences in the same key fit harmonically better than others, at least in Western classical music. Moreover, musically untrained listeners usually agree with the theorists about whether or not chord sequences sound musical.

The researchers used a technique called magnetoencephalography (MEG) to measure magnetic fields produced by the brain's electrical activity in six volunteers as they listened to brief sequences of chords. Some of the five-chord passages followed accepted musical rules of harmonic arrangement. Others contained a harmonically unexpected chord in which two of four notes were out of key.

Harmonic sequences elicited a distinct magnetic response in participants' brains, the scientists report. Less-musical chords—especially those at the end of sequences, where they dramatically violated listeners' expectations—yielded a different pattern of magnetic activity.

Hearing unexpected chords was linked to magnetic activity in a left-brain region known as Broca's area and in adjacent right-brain tissue. Previous MEG studies found that these areas generate the same response, with one intriguing variation, when people hear ungrammatical words in sentences. In the face of such linguistic violations, Broca's area produces a stronger magnetic field than the right-brain area does, Maess and his coworkers say. In contrast, the right brain reacts more strongly to musical breaches.

"This is pretty solid work," remarks neuroscientist Robert J. Zatorre of McGill University in Montreal, who studies music perception. "Broca's area and related right-brain tissue might help to process other types of rule-based information."

For instance, these brain regions may foster understanding of cultural rules for social behavior, Zatorre says.

The proposed extension of Broca's area into music appreciation will spark controversy, he adds. Many linguists and cognitive scientists regard Broca's area as part of a brain network wired solely for language.

—B.B.

Q Kids cite widespread bullying

use in essay

Notes on contents etc. (the titles indicate the source of the voice of the speaker) 9/7/01

Discuss body/soul - music + life . . .

The Toccatas (all centers of triads except #28) are "diversions" (Kenneth Gilbert notes), in contrast to the more intrusive canons: Here, they either have no "I" (speaker) at all, or the speaker is disembodied or ~~otherwise~~ "insignificant" - not a person as the others all are ~~specific~~ being - whether ~~animal~~ human or other animal, or a ~~big~~ living thing (e.g. heart)

In other words, the centerpieces (every 3rd one starting with #2, or mid of each group of three) are states of being, where the rest are beings themselves.

^{mark on this} All are ^{alt} threshold states - not only the ^{center-piece} Toccatas (4 other forms) - but the voices as well - speakers at a threshold between states of being. transitions.

~~The aspect matter~~

The basic ground (ostinato) is obsessive + pulsating ~~thruout~~ - w/ "astounding range of musical texture, thought, + feeling" provided by the notes above.

The ^{super-}structure of the whole is a great dance - a gigantic chaconne, based on the ground bass in the Aria. It is also a bridge. Each pylon (?) is a group of 3, the first often a dance, the 2nd a toccata or other diversion (occasionally a dance too), + the 3rd a canon, repeating on the next note up the scale with each one. (explain that).

Throughout - multiple voices in each poem - the I, the implied ^{or stated} ~~you~~ "you" the speaker addresses, a "them" or other spoken of.

See: folded paper

of 5/23/01 - bridge notes/hariz/vert. AND other pages on L

5/23/01

Aria

Every phase has beauty. Or, shaping time was he lost to all but the count, the consonance? From the ground up with fractal scaffolding he built this arch, this liquid bridge coursed through with passages repeated and changed, briefest or sustained, so that the whole would bear as one all notes, as one word might all said or sung. . . . Whence the material of the beautiful? How skewed toward discord, how reasoned with order, how little or much ~~pattern~~ or surprise, to free a music now too much with me? Webbed in blissful intervals framed by symmetry, division, multiples, I am caught in the precise interlock and key, echo, interverse, reentry. Grave, heavenly, like the illumined face of a god rubbed from stone, these sounds so numbered and numinous . . .

design

I fail words.

- ① Ten parallel horizons zenithed east-west toward sempiternity-- through which the ground falls out from under me.
- Thirty-two limiting longitudes, a language, a form, a key.
- Off the spacial page though I play you loud and bold *continuous span*
- * it's a futile marriage for you suspend me forever in air. *Still* When in thrall my hands to transparent
- ④ pentimento arch intimate to scale you, your immortal body of work, it's as if the finite, bound, has unwound when now becomes now and now anew. * Like a soul *my own soul?* and its carriage, music is a *miracle* failure of physics to thrive: more puzzle than plan, more flight than weight, the perfect grid of permanent piers built of brilliant ephemera.

* focus
your
mine

columns
simultaneous
notes

Fixed bridges have permanent alignment of hor. + vert.; movable have changeable hor. or vert. alignment

horizontal - vertical	vertical
↓	↓
melody	harmony
↓	↓
narration	texture, depth
Syntax, literal mng	dbl mng, rhyme, reflection
L-R rdg	associative + met. mng, circling rdg patterns
assumption	

No - physics deals w/ matter + energy in terms of motion + force so does music - life

Counterweights

Bridges:

Bridges vibrate when excited by live or dynamic loads!

deck - supported on the superstructure
Superstructure - the 3 sep. parts
Substructure - foundation

Abutments (of the superstructure) + piers
Footings transmit superimposed forces to the ground. wow. (underlying)

Continuous bridge - supported at 3 or more points. Opposing forces equalize bending. Its erection doesn't need falsework!

- ③ Bach: when in thrall . . .
- * Continuous span *not* suspend me forever firmly in air. . . .
- ②

not just thresholds - bet. states - transitions -
but aspects of body-spirit imbalances

LIKE MUSIC

~~Quodlibet~~ - song of a day, a bit less?

Voices/Metaphysics

Superstructure -
What is supported -
substructure -

incl. skewbacks for
arch bridges, piers,
abutments - & these
are supported on
footings that transmit
all superimposed loads
& forces ^{of the superstructure} to the soil
(ground) underlying

type of structure
action:
trusses, girders, stringers,
floor beams, decks

multiple voices - the I + implied you + "them"
spoken of "or some other"

threshold
body/soul

MISSING # 20 (-T)

NO I or
disembodied I
or unidentified or
insignificant I



Virga/spider/moonlight orb - visitors
who never
arrive
what falls
short of earth

- ✓ ① work on each now
- ✓ ② write the intro/Hodder fellowship

③ write #20 - crossovers, ①, med-long, perky w/ fallings like rain -
no I in this one - it's a state of being as op. to a being.

HAPPY
threshold 2
transcendence

- print them in some plain/baroque (?) print font

May 2000

BE THAT EMPTY

poems
by

Alice B. Fogel

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Leaf - p. 6
st small - p. 11
Kg First - p. 43 (as)

exclam. pt. for Eclipse end

Send out mornings
again

✓ p. 45 After sleep
not "blinding" - overflowing?

(see end of Eclipse) -
? } so there was a lt.
that I will blindly
miss until I die
(but "day" is good to -
as it goes into memories)

✓ 43 Killg: no dash after "what"
✓ 13 Mornings - add @
leaves (end)

✓ contents

→ Change the Heart poems
to match contents

People ^{others} Animals Misc. Toccatas (centers)
 Pointed / Metaphys.

- | | | | |
|--|----------|-------------|------------------|
| 1 Girl | (Spider) | Tea | Like Waking |
| 2 Sister | Snake | Spinning | Boats |
| 3 ~~Mother~~ ^{The Dying} | Moths | Heart | Here after |
| 4 Child | Fish | [Requester] | moon - fisherman |
| 5 Actor | (bats) | [Released] | new dimension |
| 6 Baker | (bear) | ? Aria | (cave) |
| 7 Husband | Turtle | | (absolute pitch) |
| 8 Slave | | | (dam) - maybe? |
| 9 Potter | | | Interval |
| ~~Therapist~~ | | | |
| 10 (Dancer) | | | |
| 12 Walker | | | |
| 13 Pagan (?) | | | |
| 14 ~~Spinning~~ ^{Bride} | | | |
| 15 [Castrato] | | | |
| equivocator | | | |
| awakener | | | |

Questions to consider
not being people voices? :

- ✓ Dam - long, tho
- ✓ Snow (Artist)
- ✓ Solotize (Pagan)
- ✓ Moon / Fisherman

Canons repeat all,
others don't have to.

So which ones are canons??

Multi-voiced?

- Moths Potter
- Sister Heart?
- Child?

Or these?

Ack: David Epstein
Tim? the \$ internet guy

4/8/16 - syllables, words...

we pauses + pure counts, not just syl. or words, also sh + long syllables - 1/4 notes, etc.

Interval at the threshold
Dweller on the threshold

{ Aria
 #1 - god
 #2 - Interval } him, can't
 } do that
 The Dying #3 - (like waking)
 } this is a really
 } good pairing/sequence
 #4 - Baker

(6)

material used

LB's ~~video~~ lectures (videos) - musical phonology,
musical syntax, musical semantics, delights + dangers of
Ambiguity.

Shaping time - David Epstein

How. concise dict of ϕ .

Schirmer's Lib. of Musical Classics - GUS -
extensive notes

Voices of time - H. Fraser (sections)

Interp of B's keybd works - Erwin Bodky

ϕ of JS Bach: Sources, Style, Significance - Robt. L. Marshall

(liner ^{+ concert} notes from ^{Howard G. Pratt,} Gould, Joseph Payne, Kenneth Gilbert,
Dmitry Sitkovetsky (~~new chamber~~ chamber arch. interp.), others)
New Grove Dict of Music + Musicians - Vol 1

10 pages/proposal 2-3 pages/resume (add 3rd bk - finalist stuff)

✓ they "create an artfully modulated, ever-expanding + -contracting sense of time + space." - John Adams (blue gv notes)

✓ A Bearbeitung - "an arrangement or reworking of a preexisting piece of music" - common then. Dmitry Sitkovetsky
- transcription - (Chamber/orchestral)

Things to do w/ this:

Janet

Make a "bk" of all the poems' versions
before I started counting - (just to keep them)

write some ecstatic, excited, up ones!

write w/ thoughts of the actual var #s, + w/ the
verbal instructions when available

("canone alla seconda" ≠ "fighetta"; "andante" looks
like the only one of those! → but we have some

see
sheet
under
here

— use the unitings to get each var's shape (see list I did
before)

— use more multiple voices + ways to echo/intertwine
(converse to.)

— Start connecting + #ing + ordering — try diff. approaches

how about a litchhiker?
childbirth — has to be ancient
— or not nec. human

#13
is long —
short trees?

So I need more non voices — more
metaphysicists

Variation 21: Dying man

Like walking, though walking's done: / Some iambic, twofold step the body takes:

An unbalancing balancing. Like living in two / days dawned between the same

two nights—in one / day dying, in the other quickening to life.

One where you still walk—your day— / the other dayless bright. It takes

two days to die like this, takes one / foot grounded, one hovering—day in

and day out alternating. In: Out: It's / like breathing: Oh—world still here! World

gone again. Know its disappearance only / by its return—or mine. Love with you

was like that too—another day's welcome / little daily death:

5th day of wk, 5th day, 5th month, year 05

Based on B's GV + "the predic of embod"
Aria + 30 var. matching B's in ^{various ways s. a} style, phrasing, voice, + fam.

Most are in POV of specific entity
Some less or unidentified - ev 3rd for formal reasons - in a state of being

All take place on? thresholds in life/death
+ explore identity, mortality, + self.

Rep. music's structure + physicality + how the
embody music's emotional, intangible, spiritual
aspects.

Intro (notes)

4 poems?

same as (monologues)

① God ^{powerful +} pathetic

② ~~Wilde~~ Baker [Innocence to experience]

③ Here After - aftermath of death - for the living

→ ④ ~~END~~ Actor (get in character)

→ ⑤ Slave 25 - Ohio

Baker 18
Egypt 22
Slave 25
Husband 30

Variation 29: Boats

Boat after boat after boat after boat
hulls bottom up beside the hushed lake, cold
abandoned boats, scaled notes up and down
along the staff of shore. Boat after boat after boat
pulled up the slope, overturned, overarched
under the arc of sky. Crouched like soldiers,
faces hidden, whelmed at the ground.

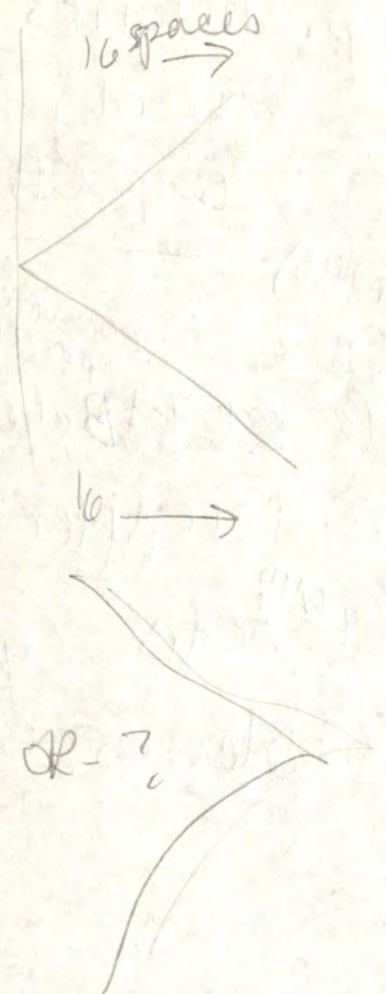
Prisoners of other wars: tethered, tree-tied,
locked and chained: boat after boat
bound to the hard dirt bank
and left to splinter dry all winter long.

Sundown pasteling
the luminated lake, lake mirroring everything:

Water's smooth proof of boat after boat.
Shore boat / lake boat—dome / bowl—the shined flipside
of the other hand:

Because down the long inclined
far shore, beneath that wooden road
of rowboats heavy, scattered side by side, light
boat doubles float like lake's own remembrance
of their dead weight once lofted easily
like heroes on its back. More boats
oppositely upside down,
cupped, two wrongs making one right
side up against the depth of water pressed
to the sky. Below, birds flow, past trees and cloud
fish nod. And reflected in the skimming
light borrowed from a dimming sky: boat after boat after
borrowed boat—borrowed by water, by land.

Oh, boat, boat, spirit boat! That I might hover too
at the bled margin of another elemental edge,
neither adrift nor drowned.



Variation 3: Snapping turtle

Borne forward by extended increments.

Crawling waterward from this weedwilted shore.

Like small furred voles skittering inward, taking little

grounded, mirrored steps: Like this, intervals of ice

ridge and rime the pond rim. By night. As if

by dreaming ice might cast its million limbs

over that surface above. Its frozen tincture

outfolding farther, farther unfurling across. By dawn:

The moonspread scales then a foregone conclusion.

Constructed, transmutable truth: All day ice

shrinking from the light, reconsidering.

And still, in leaving, leaving its lingering

doubt, pale shadow of wingspan edgebound.

Near. Then again in dark the cold falling, fallen

to glow on the meniscus, ice groping forward with more

sliding white. Ice: Its own logic, growing:

3/9/05

Hi Molly and Reb. Here's a bunch of stuff for the proprietors at No Tell Motel:

Alice B. Fogel's books of poetry are *Elemental* and *I Love This Dark World* (Zoland Books). Other collections have been "finalist" in the national competitions about three dozen times so far. . . . Poems have appeared in many journals and anthologies, including the *Best American Poetry* series, Robert Hass's *Poet's Choice*, *Iowa Review*, *TriQuarterly*, *Poetry Daily*, *Rattapallax*, *The Journal*, *Third Coast*, *Pleiades*. Recipient of an Individual Artist's Fellowship from the NEA, she teaches writing and other arts, and also designs theatrical costumes and clothing (www.lyriccouture.com). She lives off the grid in Acworth, NH with her family.

The poems at No Tell Motel are from *Interval: Poems based on Bach's Goldberg Variations & the Predicament of Embodiment*, a full-length manuscript which consists of an Aria and 30 "variations." In the series, each poem matches one of Bach's variations in style, sometimes in phrasing or voice, and all take the *GV's* 32-bar (line) form, divided into halves of 16. They further mimic the *GV's* "baroque" effects by using multiple voices: Most of the poems speak to/about a "you" and/or "them" from the point of view of a specific, first-person living (but fictional) entity; other poems—every third one, for formal reasons, starting with "Variation 2" here—speak of liminal *states* of being with either no "I" or one that is dis- or unembodied or in some other way indefinite. All the poems revolve around thresholds in life or death (representing for me the way music's physical sensations embody intangible or even spiritual aspects) and explore aspects of identity, mortality, and self.

→ "Var. 1: Yhwh" is based on the Kabbalah's notion of the Zim-Zum, which is pretty much like the big bang theory in physics. I also thought of Francis Ponge's "Kings do not touch doors," or how lonely the powerful are. The way the universe is spinning in and out replicates the way Bach's variations often climb up and down scales, sometimes involving the crossing over of hands.

"Var. 2: Interval" is a playful three-part invention. It also indirectly refers to the Jewish prayer called the Sh'ma, in which one calls out to God and then better get on with it quickly lest God take notice of you and zap you up right then. (Of course, Bach was a serious Christian, and I'm *not* a serious Jew, but the sentiments seemed compatible.)

"Var. 3: Snapping turtle." The first of ten canons, this one is based on the interval of the (musical) first, and sounds like stepping or layering, also with a kind of in and out motion, hence turtle and ice. The turtle is innocent, thinking its eggs are going to fare better than the water's ice, but we know that very few of them are likely to survive.

"Var. 4: Child" has a simplistic and somewhat indignant feel to it. The child, about four years old (it *is* #4, after all), still doesn't know the difference between dream and waking realities—they're equally real to him—and is just beginning to get an idea that something like death exists.

Oct '12

GV → 3 turtle*, doc
reshaped to sort of seem like 8(?)
3 } leave it - echoes
9 } all canons
✓ 21 } → 2 dying man 8*, doc
30 } forget 4!
each have only 8 measures x 2!

minor keys: { 15
 21
 25

weird time sigs { 3
 24
 26

25 pubd -
Not:

snake
request
happy prince
husband
- actor!
- like waking

print out 4 new pages -
12-13 + 48-9

can I sketch
turtle + snake (shortened)
(listen to them)
+ redesign 9
30 is a prob!

Its horizontal precipice. Its glass

carapace. Night's cold and hoary

frost. Vaster still till all its heirs' outstretched

tips interslip, imprint with their ferny whorls

an entire span between lands. To travel that

unthinkably far! And then, having reached

to cry out *more room!*—crack

like a shell, heave between its crushing shores.

But which pressing which? And what boundary

divides water from ice, what self

solidifies against self, which is water—host or

whore? Ice now in spring dissolving, dissolute

reversal by increments retreating. Not I,

alive, here mudnudged under eaves, forming

my young egg by egg, mother's lasting bequest.

To nest once in heat. To hatch and be born.

And: 16, 16 / $\frac{3}{4}$ / G

1. 16-16 / $\frac{3}{4}$ / G

2. 16-16 (2 endings each) / $\frac{2}{4}$ / G

* ③ 8-8 / $\frac{12}{8}$ / G

4. 16-16 (2 endings each) / $\frac{3}{8}$ / G

5. 16-16 / $\frac{3}{4}$ / G - (hands crossover)

⑥ 16-16 (2 endings each) / $\frac{3}{8}$ / G

7. 16-16 / $\frac{6}{8}$ / G

8. 16-16 / $\frac{3}{4}$ / G

* ⑨ 8-8 / $\frac{4}{4}$ / G

> 10. 16-16 / $\frac{4}{4}$ / G: Fughetta

11. 16-16 / $\frac{12}{16}$ / G - (hands crossover)

⑫ 16-16 / $\frac{3}{4}$ / G

13. 16-16 / $\frac{3}{4}$ / G

14. 16-16 / $\frac{3}{4}$ / G (hands crossover)

> ⑮ 16-16 / $\frac{2}{4}$ / G^m Andante

> 16. 16-16 (2 endings each) / $\frac{4}{4}$ - $\frac{3}{8}$ / G: Overture

17. 16-16 / $\frac{3}{4}$ / G

⑰ 16-16 / $\frac{4}{4}$ / G

19. 16-16 / $\frac{3}{8}$ / G

20. 16-16 / $\frac{3}{4}$ / G (hands crossover)

* ⑳ 8-8 / $\frac{4}{4}$ / G^m

> 22. 16-16 / $\frac{4}{4}$ / G: Alla breve ~~(hands crossover)~~

23. 16-16 / $\frac{3}{4}$ / G (hands crossover)

⑳ 16-16 / $\frac{9}{8}$ / G

> 25. 16-16 (2 endings each) / $\frac{3}{4}$ / G^m

> 26. 16-16 / 1st 8: $\frac{18}{16}$ R, $\frac{3}{4}$ L; 2nd: $\frac{3}{4}$ R, $\frac{18}{16}$ L (each part, + more change) / G (hands crossover)

> 27. 16-16 / $\frac{6}{8}$ / G → ditto # 27

> 28. 16-16 / $\frac{3}{4}$ / G → ditto # 28

29. 16-16 / $\frac{3}{4}$ / G

* (30) 8-8 / $\frac{4}{4}$ / G

Form/Expression Notes:

10, 15, 16, 22

Repetition/new endings:

2, 4, 6, 16, 25

Eight measures/each:

3, 9, 21, 30 (all canons)

Minor key:

15, 21, 25

Totally weird time sigs:

3, 24, 26

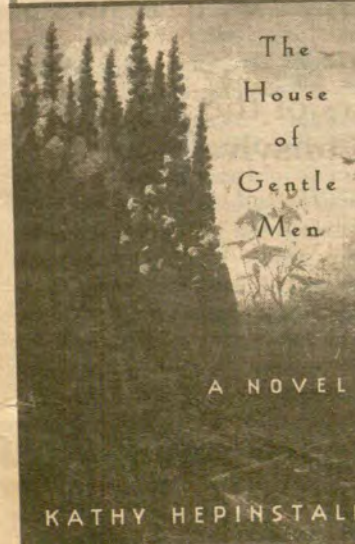
Only to be you—be in you, out of self—you / then me again. Out: Don't miss you now,
love, or me. Lifted: Forget. / Watch light spread.

A tidepool flashing with faces / from the other days. Try to remember
to tell you. Day in: Know you / would like to know. Out a lake of relations, all
expecting me. In—out—an ocean on the day / you call in today, a homeless day out
in light of horizonless space. Out. Day / in. Still there—you and you—and you—
awaiting me on either side. / So many crossings before the given
day. In. Can still feel you / —out—there but oh I can still walk here—

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According to this biography, Bach was determined to figure out the laws of his sonic universe.

JOHANN SEBASTIAN BACH

The Learned Musician.

By Christoph Wolff.

Illustrated. 599 pp. New York:

W. W. Norton & Company. \$39.95.

By Edward Rothstein

IN Leipzig in the spring of 1749, after 26 years of providing music for the city's church services, tutoring Latin, disciplining students, programming concerts and writing a stupefying collection of masterpieces, Bach fell ill with a serious eye disease. The following year he was seen by the eye specialist who was also to operate on Handel, whose treatment may have included rubbing the eye with a brush and draining the area of half a teacup of blood. Such "harmful medicaments," as one account puts it, caused Bach's death in 1750.

In 1749, though, lacking such expert care, Bach recovered — much to the disappointment, it seems, of Leipzig's city council. While Bach lay on his supposed deathbed, a musician, Gottlob Harrer, gave the council a "trial performance" as a candidate for Bach's job. And with barbed programmatic purpose, Harrer may have taken aim at the reputation of the ailing, demanding and proud composer with a cantata: "The Rich Man Died and Was Buried."

As Christoph Wolff, a professor of mu-

"musical science," to determine the laws of this sonic universe, outline the principles used for its exploration and categorize the structures being created. The harpsichord and organ constituted his "experimental laboratory."

In chronicling the course of that project, Wolff's biography — now the best in English — might have gone farther in exploring the nature of the musical science, and less far in its understandable tendencies to hail Bach's "perfection." But no matter. Wolff suggests new sets of biographical connections, convincingly speculates in the face of meager evidence and scrupulously accumulates the details of daily life. And however astonishing is what remains of Bach's production (at one point Wolff says it "borders on the incredible"), Wolff also shows just how much greater it must have been. By examining Bach's allocations of music paper at the court in Köthen, Wolff guesses that only 15 to 20 percent of Bach's music from that period survived; from his Weimar years, more than 200 compositions are probably lost. And at Leipzig two-fifths of the cantatas were never found. The chaotic dispersion of Bach's estate ranks as one of the great artistic losses of modern times.

But the wonder is at the range of what survived. While Bach's German contemporaries Handel and Telemann were cosmopolitan figures — Handel had lived in England; Telemann held posts in Frankfurt and Hamburg — Bach hardly moved outside a provincial region. But his musical world was

while such interactions don't prove influence, Wolff cautions, Bach clearly had many associations with an academic world that was preoccupied with the nature of logic and science and their relationship to faith and divinity — Bach's themes as well.

This, then, was Bach's intellectual enterprise, which is why Wolff subtitles his biography "The Learned Musician." But Bach was also caught between eras. He was leaving the 17th-century world of the craftsman behind but had not yet fully entered into the 19th-century world of the autonomous composer. He had to be obsequious to his employers while stubbornly resisting their attempts to control his art. Within that art, the tensions were as great. His musical preoccupations with law and principle could seem to have a medieval cast, as in the B minor Mass, yet the compositional rigors also could lead to a giddy sense of freedom and play, as in the "Goldberg" Variations. If Bach was constructing a musical science, that science was scrutinizing the relationship between authority and autonomy and law and freedom, looking both at the past and at the future.

THESE preoccupations led to current conflicts in Bach's professional life. His contractual obligations became a contentious issue wherever he worked. In Arnstadt, as a 20-year-old organist, he was drawn into a fistfight with a student and was warned by superiors that he had to "get along with the

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sic at Harvard University and a leading Bach scholar, tells us in "Johann Sebastian Bach," after Bach had regained strength (he may have had a form of diabetes), he, his students, family and friends staged a retort with one of Bach's secular cantatas, "The Contest Between Phoebus and Pan." A pompous Pan, renowned for his simple melodies, is pitted against the subtle Phoebus, whose goal is to "delight the gods." Is there any question about who ends up victorious? Pan's phrasing is crude: his supporter grows ass's ears. Phoebus, though, is hailed as a master and is urged to hold fast against the "ignorance and silliness" of philistines. Such jousts were not isolated incidents in Bach's life ("I must live amid almost continual vexation, envy and persecution," the composer wrote in a 1730 letter).

But one of the achievements of Wolff's sober, patient and potent biography — published just in time for the 250th anniversary of Bach's death — is that he makes clear what was at stake: what Bach was fighting for, and what he was fighting against. In the official obituary — written by one of Bach's sons, C. P. E. Bach, and an associate — tribute was paid to Bach's music, with its "strange, new, expressive and beautiful ideas," and for Wolff the ideas are central. He approves of the judgment by the 18th-century critic and musician Daniel Schubarth: "What Newton was as a philosopher, Bach was as a musician." Wolff takes this literally, asserting not only that Bach wrote extraordinarily learned music but that he was engaged in a lifelong project to master

Edward Rothstein is cultural critic at large for The New York Times and the author of "Emblems of Mind: The Inner Life of Music and Mathematics."

provincial regions far wider than theirs because it was defined by "the greater universe of scholarship." That scholarship evolved out of a heritage of craft. Beginning in the 16th century, the Bach family was a musical dynasty so expansive that town musicians came to be known, generically, as "die Baache." Johann Sebastian's early career followed the Bach family path — playing at weddings and funerals, evaluating and repairing church organs, and using family contacts to find jobs and lodging. Even in his later years, Bach could sound like a town craftsman: "I was obliged to be industrious; whoever is equally industrious will succeed equally well."

But Wolff argues that Bach had quite consciously mapped out a different course. At 15 he chose an academic education over the expected musical apprenticeship. Later he left behind the settled role of keyboard and organ virtuoso to devote himself to composition. Finally, in Leipzig, in his last decade, he withdrew as much as he could from his responsibilities as cantor of the St. Thomas School and director of music at Leipzig's principal churches, to create grand summations of musical science in "The Art of Fugue" and the B minor Mass. "Die Baache" had been left far behind.

Wolff also convincingly argues that Bach's project was unusually resonant with the intellectual currents in Leipzig's university faculty. A professor of philosophy was godfather to one of Bach's sons. The wife of a professor of theology was godmother to one of his daughters. A professor of logic and physics wrote the libretto for one of his cantatas. A professor of ancient church history baptized three of his children. A professor of law commissioned a cantata. The connections go on and on. And

students": "Men must live among imperfecta." At Weimar, he had to deal with rivalrous dukes, and was again drawn into "an emerging if not already boiling conflict about leadership responsibilities." He eventually violated propriety so dramatically that he was imprisoned for over a month (when, Wolff proposes, work on "The Well-Tempered Clavier, Part I" may have begun). And in Leipzig, the conflict between Phoebus and Pan was just the sprightly climax to two decades of documented complaint, conflict and appeal.

At issue was always how much Bach would have to serve and how much he would be free, how perfect a world he wished for and how imperfect a one he obtained. In Leipzig he supplemented income by renting instruments, selling musical scores and playing at weddings and funerals — supporting a household in which his second wife, Anna Magdalena, had given birth to 13 children in 19 years (only six survived early childhood). Members of the town council called him "incorrigible" and accused him of showing "little inclination to work." The Leipzigers may have wanted more Pan than Phoebus, or at least a more servile and serviceable Phoebus.

Are some of these tensions represented in the music? Laws bind the interactions of individual voices; no line is isolated; nothing is arbitrary. But within those strictures, what isn't possible? A reviewer of the solo violin works in 1805 said they were "perhaps the greatest example in any art form of a master's ability to move with freedom and assurance, even in chains." Law is given; within the law, freedom is created. And out of such law and freedom Bach magisterially speaks. □

April 9, 2000 NYHBR

Japan

J. Buddhism - transience too but dif. attitude - not Absolutes + universals but emphasis on "sensible, concrete events" - to accept + welcome the impermanence; the phenomenal world itself is the Absolute. No other reality. "Love + respect this life + this body" (Hōmei) - Master Dōgen, 13th cent. founder of Sōtō-Zen. What you see is what is real + actual + all there is. Impermanence is the absolute state, + is to be valued. "Impermanence is the Buddhahood" (Dōgen). or; "death + life are the very life of the Buddha." Buddha is like the great spirit which is in everything - evry is holy. No distinction bet. the god + the thing. This is Jap. Zen Bud. Also "Bud-hood is time" - right here + now w/ us in it. / Reality is dynamic. The tree passes thru vicissitude. (p. 27)

The context is also Shintoism. Another philos., Jinsai Itō (1627-1705) changed Chinese neo-Confucianism so all is in evolution - ~~as~~ "nothing but external development exists" - mng, there is no death.

Reality is change + action + these are good. Evil is trying to disrupt that. The general belief in phenomena as the fundamental mode of existence "relates to love of nature. No ideas but in natural things?"

Ryōkan: "For a moment of my existence / What shall I leave (I need not leave anything)? / Flowers in the spring, cuckoos in the summer / And maple leaves / In the autumn." Simple + specific, + near (not the moon...)

For you to remember me by, I leave you these leaves, + the ones that have not yet flown / down to you. Perhaps this sanguinity comes from the mildness of the weather + the rapid + clear changes of seasons. Nature is not hostile in Japan. J. religious law also believes in allowing law to change with society over time - the process of time is welcomed in this way, as in nature - even if it leads to corruption, as in the present. Time will eventually lead to regeneration, as ever.

Joseph Needham: Time + Knowledge in China + The West essay #5

China

More like West than India or Japan: time is real. In the time of Aristotle, the Warring States era, the word (still used) for universe is yü-chou or "space-time". All space is yü, all time till now is chou. The tao (the order of nature) is in them. Both those ancient words ~~came from a root~~ meant

"roof" - as in cover (an era "covers" 10-15 centuries, as we say). Duration is chü - derived from jen - man stretching his legs, walking "a stretch" - as a roof stretches over space, time stretches from one event to another. [I stretch my legs + walk thru time + space which stretches over me] From near to far though always each step is near to me - this is duration, + endurance, enduring.

* [movement as rel. to time + space, as in music] they loved conundrums: "the creature born is the creature dying" (Hui Shih, 4th cent BCE) - or "going to the state of Yüeh today, one arrives there yesterday." (dif. time in dif. places). Even partiz. locations in space constantly change - they must have realized that the earth itself moved [I add my motion to the earth's] "spacial positions are names for that which is already past." Kind of like the universal space-time continuum: infinite number of representational points coexist. Very philos. but also of the physicist type. But Chinese Buddhists saw the world as illusion, while Mohists (philosophers) never did - they were very modern, though they never did develop deductive geometry or Galilean physics. Why not? I think they were too abstract + heady.

^{ancient} Confucian school disliked abstract speculation - only int. in human affairs of the time - the right time lines. Neo Conf. (Mid Ages - 11-13 cent.) adopted thoughts of other Eastern philos. - Taoist, Buddhist, Mohist - but still saying time is real, objective, infinite, with cycles of recurrence within time. (I'm getting confused here.)

Tovey's Essays in Musical Analysis (Vol. II).

FRASER

8/5/97

①

essay #1

Collected Poems of Austin Dobson - a rondeau: "After Days"

* CS Brown articles in Musical Quarterly (G. Schirmer, Inc.), S.A. "the Poetic Use of Musical Forms"

BROWN - MUS + LIT - Sec. 1 + 3

FRASER - TIME - Julius Thomas Fraser - born 1923 - not dead?!

A. Cornelius Benjamin - "Ideas of time in the History of Philosophy"

Freedom to do w/ one's time what + as much as one wants

From 2nd WW - "watching... the attendant released of primordial emotions stripped of their usual wires, I could not help observing that man is only superficially a reasoning animal. Basically he is a desiring, suffering, death-conscious + hence, a time-conscious creature." xvii.

time is symbolically stated in all great religions - we can't comprehend it w/o myth, science, + art. Dance: time in rhythm + space; painting: time in dimension + image; lit: time in... etc. also memory + exper. + identity are inextricably bound w/ our rel. to time. Lang: verbs, tense.

"t" (physicist's symbol for time): time as the lowercase letter "t". Ohserpiternal "t"!

Time signatures is evolving beyond even music + history into a broader, even, perspectives of time itself! Duration, enduring. Scales.

See summary of disciplines rel. to time - xviii - these are all my audience!

Aristotle: time is the "number of motion in respect of 'before + after'"

horology - study of time or clocks?

Vectorial (dynamic-hasty) + oceanic (naturalistic-passive) attitudes on time. Also humanistic or mediterranean classical is 3rd category. 1st is Nervotman - highland for achievement, 2nd is oriental/mystic. No wonder I'm so slow - I have all 3. I feel the first in order to do the others! (xx)

Space-time, entropy-time, thermodynamic time
(motion) (radiation?)

Science + art - not just shared sense of wonder but shared sense of fear - or dread. Both. And - both require courage to work w/ them, to be creative + constructive while holding both tog.

Pre-Socratics: becoming or change vs. being or permanence (motion v. static). Heraclitus: all is change.

Heraclitus said "You cannot step twice into the same river; for fresh waters are ever flowing upon you."

Fire is his symbol of this, too. Disagreeing, Parmenides + Zeno said

only the perm. + enduring are real - so even time (+ change, + motion) are unreal! They'd

say fire wd have to both be + not be, + that's impossible. Nothing becomes - it dies. Being is now

+ all at once. So, Zeno's paradox - of never arriving. Things only appear to move.

Logic + the senses are like the 2 kinds of truth, + his vote goes for logic (reason over feeling)

Plato (428-347 BCE) - time combines both constancy + change. Every object, even, combines these, which he represents by form or essence vs. matter or manifestation. Forms are absolute (humanity); indir. manifestations come + go (you + me).

Aristotle (384-322 BCE): Less int. in "reality" of time but more in measuring it, its properties.

time is motion. Also direction - all temporal processes have direction. So linear time as a concept is all his fault.

Plotinus (204-271 CE) - timeless, spaceless, phenomenal world - a mystic.

St. Augustine (353-430) + Thomas Aquinas (1225-1274) - Christian philos. - not major contrib. to thought on time

Locke (1632-1704) - mind as blank slate until exper. writes upon it. - so time too is built upon exper. (sensation) + reflection. time is an idea, or based on ideas, of succession + duration based on complexity (holding multiple ideas in mind at once)

Newton (1642-1727) - there is "absolute, true, + mathematical time," ~~also~~ is duration →

Inner Thoughts of You

I see you, but your eyes sparkle only for the light.
I hear your laugh as my silence betrays me.
Your scent is fresh, not blemished or covered.
Your strength is felt through your warmth; my icy hands slip away.
I can sense you, understand you. No one can understand.
I have hidden and will slip away quietly--painlessly.

In fear of my pain, my silence was broken.
You knew the cry, but not the response.
The spark has become a fire,
warm to look at-- burnt at the touch.
As the heat has risen, so too has the downfall.
You think you know, but you cannot understand.
I tried to tell you, yet here I am ... alone.

(2)

Continuum

+ the other kind of time (relative + measurable by motion) - s.a. - a day, a year is only a measure of duration - "relative, apparent, + common time." Likewise absolute vs. "sensible" space or motion. But he believed in deducing, not hypothesizing - in empiricism, tho in fact he did not stick rigidly to that. For Locke, ~~all~~ evg. came from sensible exper., but for Newton the absolute + the relative must be distinguished. Things are themselves, distinct from what are only sensible measures [perceptions!] of them. I agree with him!

We carry on our movement + perceptions in time + space - in absolute (eternal) time + space. Does "abs. space" lead to atheism, as Berkeley accused Newton (who was religious)? Newton answered that God "constitutes duration + space." ~~that went on He must be in abs. space~~ Benjamin (author here) says "He must be in abs. space + abs. time" but I think he means God is space + time, tho he says "He is not eternity or infinity, but eternal + infinite." But look at the mystics - the Kabbalah - god is all space, eternity, time, etc., + all exists w/in that, temporally. Hence the tension Newton describes bet - absolute + (our puny) relative. The absolute is godly - is God.

Leibniz (1646-1716) - agrees w/ Locke (against innate ideas) but redefined the term. The senses not only give us reality (external, applied), but let us become conscious of ideas unformed w/in us. So is time perceived by sensory objects or by "innate" human understanding? Change of perception leads us to think of time, "measured by uniform changes." So - 2 kinds of time (like Newton): ideal vs. actual. Here's a romantic thought: "places in space + durations in time, unless occupied, are as ideal as space + time." Also - things can be both relational + quantitative, like ratios + proportions in mathematics: they have quantity (measured by logor [thms]) and they are relational. They can contain themselves + others, too, + so have parts greater than other parts. thm.

(quotes are the author's, not the philos's)

Kant (1724-1804) - Critique of Pure Reason. ~~Doesn't~~ agrees w/ Newton that absolute time is ~~free~~ from content, but not that it has reality outside the mind. Bec. time is unique is can't be an abstraction from exper. Hume says the fundamental concepts of our knowledge have no intrinsic or absolute authority - they only help org. our exper. Intuition = direct exper. ~~by~~ by senses, ~~or~~ are phenomena (sensory contents are). Sensibility = capacity of receiving these. Every phen. contains both matter + form. matter corresponds to phenomena or sensations, but form affects them so as to order them into a "manifold" - not itself a sensation. Pure intuitions constitute the forms of sensibility - in which only form + not matter is present. They are absolute & not connected to sensations. Time is a form of intuition. (this reminds me of "Aristotle's science.") - a pure intuition, I guess. Kant - not sure if time is the form of internal or external sense. Space is ^{the form of} external sense, time seems to be a form of internal exper. One of best ex. of change is motion - a spacial phenomenon. But time is a form contributed to reality by the mind - not in objects of themselves. Kant - time is not smthg that exists of its own (Newton) or in things as we observe them (Leibniz). It is an intuition preexistent in the mind causing us to see phenom. as temporal. Apart from the mind it is nothing.

Bergson (1859-1941) - Bet. Kant + Bergson was theory of evol. time is best exemplified in "man" himself - in overlapping, graduated, succeeding states as we exper. the passing of time. 2 poss. conceptions of time: Durée (duration - his term) + spatialized time. (see next section, "succession + duration") "the measurement of a lapse of time is... the counting of simultaneities." Only duration allows us to "know" succession. But durée cannot be measured, "bec. numbering implies that the ~~the~~ elements be completely excluded from one another." (Connects w/ the prob. of free will + determinism.)

Samuel Alexander (1859-1938) - recognition of time is mental/ Body is spacial/ mind is temporal/ time's 3 dimensions - succession (memory reveals this), irreversibility (expectations) + transitivity (direct apprehension of the present). Analogy of body - mind and space-time, (imperfect however); time is the mind of space + space is the body of time (contemplate that) "In any pt-instant the not is the mind or soul of its pt; in a group of pts. there is a mind of those pts... In space-time as a whole the total time is the mind of the total space." (Alex. quote)

[met., in general, is the only way to "solve" the prob. of und. time]

Note: 1859 was when Darwin published origin of the Species.

FRASER: "Notes Concerning Some Properties of time"; (note bet. essays #2 + 3) hopelessly
is introspection, or reflection, a valid way to learn abt reality? It does seem, tautological.
Where is empiricism here? Impossible. Change is real, permanence is not (Heraclitus) ~~but~~
transience (time is succession) - or - time is duration, change is a figment, only perm. is real
(Parmenides). Or, w/ the physicists, time is already finished + in place - we just "come upon events."
Or is time geometric? (Relativity theory cd be interp. this way) The best way is the self-conscious
mind. unifies past-pres-future, metaphysically.

* "time... is diluted poison, administered slowly in harmless doses" - Remarque (poet)

(FRASER) - Friedrich Kümmele - "Time as Succession & The Prob. of Duration" 8/28/97
(ideas triggered by) Essay #2

- Our own human existence, today + in history, is inextricable from TIME.
- There can be no life & duration, + generation itself depends upon succession, suc. + dur.* being, however, opposing (but interlocking) perceptions of time. This, I think, on the liminal level of "awareness," is what creates our knowledge/fear of mortality - perhaps all childhood fear, in fact, is rooted in this dark instinctive tension + not in primal images of the dark as a time of preying. Also, fearful children's acute senses of both danger + time. Awareness of death + go as it come ar. same time as fear of dark. Darkness's relation to time. - darkness's duration (*sequence + repetition!)
- Inner time is duration
external time is succession - flowing, formless, form-negating (or at least changing)
- Leads to acute consciousness of present - & need to control it, in contrast to ~~external~~ flowing of future into past. But of course duration includes past-pres-future, + so past must remain "present," re-discoverable, recorded, remembered, etc. / Time as a line:
Time flows + the present is a motionless pt. on that line -
OR the present moves along the immobile line
to reconcile, time must be seen as a correlation of both fragmentation and integrity, + we (to be healthy) must live with a reconciliation of mutual exclusivity nevertheless extant. (It's a wonder we're mostly sane at all.)
- much human feeling is temporal - fear, hope, expectation, guilt, regret, grief, maybe even love.
- the future is a latency. All action is dependent upon an interaction bet. past + fut. In a person's conscious present - to means pitting memory agnst expectation + weighing the results. In this sense, the past is rever-final or stagnant or fully formed - + the future is, in fact, quite predictable.
- Time awareness + interpretation or assessment is fundamental to personality. Affirm past w/ memory + future choices, or negate it by repressing or denying it. Still you function accdg to it, in re-action to it, either way, but the latter way you live (ironically) even more in the past than those who "keep it alive" by their subsequent choices in response to it. The past controlling you rather than you making use of it.
- we must devel. a tolerance - even affection - for differentiation - & isn't that true in all aspects of life?

Augustine in his Confessions discussed the same durée vs. succession issue, in terms of the transitoriness of created things contrasted with the eternity of God, so medieval writers worked on it too.

Christian - & Hebrew? - thought sees time as finite - beg. w/ creation, ending w/ Christ's return - well, that's not Jewish. Time as the Divine Plan. An insistent belief in time's forward progression may, then, be based in this Biblical belief system & we are so stuck in it. Let's see when we get to the other religions.

But Christian views of time were always influenced by Greek, originating w/ Plato, who started w/ the eternity of God - eternal in the sense of transcending time itself. No change, no succession, no before & after. The eternal BE HERE now. Of course there can be no "evolution" if nature must (as best it can) reflect its God-based eternity & uniformity.

It was the Jews who anthropomorphized God, since they were concerned with God's dealings w/ humanity more than w/ God's own nature (perhaps that was earlier, in the Kabbalah). They had to illu. His concern for people by means of parental expression - changing his mind, getting angry, being appeased, etc. But we've been around (with records) long enough now to see that there are cyclical & systematic progressions. Not that it wasn't true then - the Middle Ages had Egypt, Babylon, & Greek & Roman empires to look back on, proving that decline & degeneration happen, & then things could regenerate. There was no philos. of history for the medievales.

- The first science to have much effect was geology! - early 19th cent. - The earth was much older than 6 or 7000 yrs! This got absorbed, tho, as the 6 days of creation being metaphorical days [Ooh, now they're in trouble - once a metaphor, always a met! - how can you draw a line & say this is, that isn't a met?]. Same w/ age of human race. Still, science agrees that the earth & life on it had a beginning, not that (as early Greeks had it) its existence was (backwardly) infinite.

- The theory of evol. took shape at the same time as human progress was disproving the medieval belief in there being no such thing.

(This is int.: when this was pub., in 1966, he says Christians have no prob. w/ Evol. theory, even if they hadn't assimilated it totally. He says Darwin didn't stress enuf diff. bet. man & animal but that it's just a matter of realigning God's rel. to the created world. So it's been since then that Creationism as a movement - a return to fundamentalism - has grown so much.)

Teilhard de Chardin - a Jesuit paleontologist & Father who tried to reinterpret the Christian world picture (w/ both science & religion) - i.e. exists in a pattern developing toward final union w/ God. God set it up (so from the start - setting it into the innate properties of matter. Tendency toward "complexification" is the "most characteristic feature of the pattern of history" in all aspects. "toward unity & greater potentials, as in atoms combining into molecules; beginning w/ forming of life in the first place in the cosmos - a gathering of complex carbon compounds. All this dictated by the force of God's initial intention. Eventually the tendency to complexif. will not be only physical but social unity - the climax of history (accdg to him), called the "Omega Point." Eventually all mankind, & them us, whole phys. world, will be united with God in the "Mystical Body of Christ." Same as St. Paul's vision, but w/ modern science incl. in its ideas. (St. Paul's "Mystical Body")

Indian (Sanskrit)

- Time is conceived statically, not dynamically. Substance unchanging will overlay moves + changes. No sense of "never stepping into the same river twice" - that sense of change; the river itself is always there, the unchanging universal. true! "The one remains, the many change + flee." How dit!
- No word for "to become" in classical Ind. langs. Verb formed from root "bhū" means both "to become" + "to exist" (in translation it means these 2; for them, imp. for us to get, really, it means both as one - there's a cool thought.) Noun "bhava" (same root) means either "being born" or "existing." To express idea of change, Inds. had to shift words to make "being otherwise".
- Dynamism is seen as a phase of static! (not v.v.!) - as all things are part of the one. I see that. Nouns are more used than verbs in Sanskrit, adj. more than adv. "Bec. of rain, food appears" becomes "Bec. of rain, appearance of food." (Und. is the equal or cause/effect verb, creating an analogy - rain → food.) This is very cool - lang. as conception of reality (Pinker notwithstanding).
- Since ancient times, participles used bec. nouns are paramount. Infinitives become abstract nouns: "to appear" vs be "appearance." Action is an unchanging attribute of existence. Even when saying, as in Indian Buddhism, that "all things are impermanent" - changing + moving - they are speaking of "a static + unchanging state" - not, as Heraclitus, that existence is a series of changing aspects. Being is the thing, not becoming (or even leaving). Becoming is replaced by "3 aspects of temporal existence: Appearance, Extinction, + Continuance," all static. This is not unlike Plato + Parmenides.
- * This is interesting in light of tenses to use, or nouns + participles, in a poem. Also, how does it relate to music - a flowing, unpunctuated sound. Tenses: past, imperfect, past participle active, aorist, historical present - all used "indiscriminately" - with variety over the centuries. ~~Against~~ no distinction bet. absolute + relative pasts in ancient Indian lang. "Kal" means both yesterday + tomorrow!
- Every life is infinitely repeated, so why worry? Historical dates are of no importance - meaningless. Very few bks on history at all, + these can be fictionalized! - they are art. The art of History! They want it beautified, + in verse, + hyperbolized too. Writings history, in India, is not a process of thinking, but of poetry!
- * Consider all this in the light of issues of "fact" vs. subjective interp. + influenced in the writing + "learning" of history, + also in the issue of fiction vs. nonfic. + where the lines are to fall. (very dif. in China, who rules stem from accurately recorded ancestral conduct.) The mythologizing + idealizing of history here really should shed light on the Bible itself, + its writers' geographical proximity to India - it's all fantasy + hype! Folk tale. Eternal paradigms to contemplate.
- It's the "it's already happened" thing: "effect + cause," not "cause + effect" which projects forward - meaninglessly! Contemplation erases time. You cannot be a knower unless the knowledge is already knowable. (Not so in Tibet or China.) This retrospective way of thng is antithetical to science, w/ induction + deduction + investigation! Perhaps Buddhism + Jainism deal best with the transience + fragility of life, by throwing themselves utterly into its inexorableness. "All things must pass away." So we must not crave worldly things (Western consumerism is a desperation for staying, for staunching the flow of life). Instead - head not for the mall, but for Nirvana. Buddha knows transience is painful - they are one - but craving causes more suffering - more impermanence, more disappointment + sorrow. Do not cling.

Taoists - cyclical change - returning (After Sleep) - spontaneously. - "a time to be born, a time to die, etc." - time for evg in its time: that is destiny, + we accept this. Helped lead to thkg in science in meteorology + biology. Bec. of alternation + interdependence, idea of succession was not big. The Calendar was, tho - maybe it was more balanced. Astrology too, + history. Good records, bec. of sense of realism of time, unlike Indians.

[Our current time started (retroactive) in the 6th cent CE.] → same time when China began to move toward narrative continuity - rather than years in segments of dynasties + reigns w/in reigns.

"Compartmentalized time." Confucius wanted truth, not fancy, in records, + for ~~the~~ acts of the past to be judged - will then, is such a thing truth? - with an eye toward instructing the future - very much western, isn't it? (tho he doesn't thk so.) The tao is ever renewed, so - history is made in Heaven. Very imp. to them. So much so maybe that's why other aspects of modern thought didn't develop. Greeks didn't have that reverence for their past, only curiosity - more individual, democratic. And no discussion (in China) and public debate for philosophers as in Greece - all subject to feudal rulers.

Hebrews - first Westerners to consider time real + give it a value, + to record time + history. Greek + Roman were more cyclical + successive. Aristotle + Plato bel. everything (art, science) had many times developed + perished + evg wd happen again! - went w/ astronomy of Babylon. Essentially all time was past, the future predetermined (by now, at least). Ecclesiastes: "that which has been is that shall be, + that which has been done is that shall be done, + there is no new thg under the sun." Salvation was escape from this time - ~~wasn't like~~ ^{Hinduism} - likewise timeless patterns like geometry. Non-Christian Greek thought resembled Indian + Buddhism - but in India the hopelessness led to the "enlightenment" in earthly daily ritual (chop that wood, carry water).

For the Indo-Hellenic, space predominates over time; Judeo-Christian - time over space. But Christianity (+ Jud.?) are so hateful + dismissive of the thgs of this world - while eastern religions bring us to love + honor them in the ~~transient~~ (unchanging) transience. Time is central to all scientific thkg. - in observation or experimentation. Causality - lacking in some eastern philos. - the linear thkg of Jud-Christian thought, not cyclical Indo-Hellenic. But in China, unlike other Easters, linearity dominated the mix.

St. Augustine (354-430 CE) walked out one-way history + time, but other Westerners still went for astral cycles. Some even said that after 36,000 solar years all hist. will repeat itself - interplanetary + all (Mid. Ages) In China the secular + sacred were united by Chhin Shih Huang Ti (221 BCE) - a focal pt in Ch. hist. - while in our era + west, they were separated, just bec. the Pope + the Emperor both had big egos. Confucius was Khung Chhin 552-479 BCE - at least as hist. as Jesus. Yeah! (And he said we cd live in peace on earth, not some other world.) China was more advanced than west until Renaissance. China didn't develop science, but ~~neither did it develop capitalism + industrialism.~~

FRASER'S Comments on time, process, + Achievement

Time: ① linear + directed, ② cyclic + externally returning, ③ eternal + uniform.
 [Thel. a Confucius or deeper faith kept the East from the "progress" of the restless west. The West's religions hurt more than help us cope with "the ravages of time" + mortality. So we look for more in knowledge, info, ^{wealth} + things - more transience! Its addiction + leads to more need, more cheapness, more destruction + sorrow - not less.
 Improv. jazz is a symbol of continuous becoming - nowness. Anarchy against structure, youth against aging, action against meditation or feeling, action against grief/death, control against unpredictable mortality. And I'm in it too - achievement + knowledge gained for, despite all the philosophy. Fraser says this Westernism is directly connected to the sense of time measurement - yeah but that's a bit tautological for explaining why. The Med. Church always nagging abt the passage of time? the clock striking for every hour + every death - another kind of passage. Or, more modernly, perhaps my need for artistic, personal achievement is my way of asserting myself against the dominant male suppressive culture - my kind of ataraxy years of human reckoning / "aggression."

→ over

(9)

Back to the why of western vs. Chinese develop. of science - perhaps the west's individualism allowed a kind of experimentation w/ time + reality that Chinese culture wd not have thought to pursue. Leading, of course, to competition and more ego, etc.

FRASER - S.G.F. Brandon - Time + the Destiny of man

(10)
Essay #6
9/12/97

"The Challenge of time"

Awareness of time creates some balance (or not) bet. "spiritual insecurity" + the ability to lay out (plan for, etc.) material benefits. The insecurity is the focus here. Birth, death, needs - food, society, security, warmth. Dawning of awareness - look at man at 4. Rituals for the dead - to let the living know they too will later be tended.

Religion comes from reaction to hopes + fears attending awareness of mortality. 1st documentation - Egypt - pyramid art from 2400 B.C.E. - pattern of belief in ultimate security from temporal change (i.e. - time) - the optimistic or positive response to time, as he puts it. More like the Big Denial La-La-Land Response to time, I'd say. In Egypt, Osiris was the divine hero murdered by evil Set (some kind of Being) + raised back to life by intervention of the deities. All death rituals hoped for the same result. This is Jesus Christ's story! Born of the need to believe in possible resurrection (if only I can deserve it) + freedom from the ravages of time.

Then Hebrews - after many centuries of trying to convert everyone to one god - Yahweh - first said no post-mortem existence, then changed, sort of, in the historical context of the entire nation of Israel - that the Jews got free from Eg., got to Canaan (promised land), etc. - as one. ? 9th cent. B.C.E. a writer set down the history of the world ~~from Adam to Noah~~ - through Abraham - Exodus - to Canaan. Time passing was the field in which god worked for them - god's plan unfolding. So Israelites know they'd come around again to see Israel vindicated. (But not personally, literally). This is like the generations of Stonehenge, etc. - working toward a goal never seen complete in one's (one) life.

Christianity - they thought at first that the end wd come in the lifetime of those present for Jesus - but when it didn't they decided that god's plan wd unfold until "the gospel had been preached in all the world" + then Christ's 2nd coming wd happen + all wd end: the end of time, "the final achievement of the divine purpose." Why on earth wd this be God's purpose? After all that creativity, + destroy it all? This is a fantasy of release, Mrs. Ballouway, suicide with - sanctioned suicide bec. god's hand pulls the trigger. Absolution + rest - from the ravages of time! Not that all eternity wd be great for everyone...

All eternity, actually, is where the Indians already live, in their concept of time, + some other Asians - + without all this holy fuss, either.

Baptism unites each indiv. w/ the death + resurrection of Christ. Also the creed is kept alive by the Eucharist, where Christ's spilled blood + broken body are eaten.

Islam - Before Muhammad, time was capricious. Allah was like the other God - process unfolding destiny, toward termination. But in Islam, individuals are predestined + heaven or hell + no one can know why - you just do your best. So - fatalistic view of life. - All trust in Allah to do what he will with us, so what the hell... time is not significant, in this view.

In pre-Islamic Iran, Zoroastrianism, in 6th cent B.C.E., made a new I-god - Ahura-Mazda. The universe was the battleground for 2 forces - the good spirit + the Lie, + Z's theology was that good (A-M) wd prevail. Over centuries this became Iran's theology. Later, a new god named Zurvan (time) was named responsible for the origin of the good + evil. (Zurvan was prob an ancient god.) He was also associated w/ space. Also, he had 2 parts (thru into the dualism aspect) - Infinite time + Long time - which brings going + death. This figure seems unique in religions - but how does this fit w/ the optimism theme? Bec. the good is supposed to win, I guess.

"Pessimistic religions - hopelessness of life, or unreality of this life. - 1st, Mesopotamian (as old as Eg.) ooh - the gods created humans as slaves, + when you die you exist in dust + darkness in "the Land of No Return"! (that's harsh). Similar to ancient Greek (Homer). Carpe diem, then. No transcendental msg. So were they antisocial + evil ~~or immoral~~?

Also, Greek Stoicism + Epicureanism, + classic Chinese systems of Taoism or Confucianism: we are part of nature + no better: so conform, + accept future annihilation. Hmm. That's one way to look at it. Time is just how it is, no transcendental signif. (Stoicism said it wd return over + over.)

eschatology	soteriological	telos = end
proleptic	teleological	coterminous

→ (over) →

In Indian (800-300 BCE, Upanishad period) Hinduism + Buddhism - no self - (11)
self is a dangerous illusion, + perception of phenomena is also illusion. All pain + suffering derives from selfness - well, true, but denying it doesn't make us happy. So we seek surrender of self + absorption into Brahman, the Cosmic Self - well that sounds not unlike Christianity. (Hinduism)

Buddhism went even farther - there is no self (individual) - it's all gone at death, likewise no past + future. Just BEING, utter being. But there is karma, which is never interrupted - REBEING? . Nirvana is beyond the reaches of time.

In the Bhagavadgita, Vishnu says to Arjuna (the hero) - after revealing his "other" side - of many mouths + eyes + arms + teeth, etc. - "I am time" - that causes destruction. - God as creator + destroyer. Yup. Time itself is the ^(God's) Aspect of destruction.

Dualism makes a lot of sense.

Now, we have focused more on that "material benefit" way of living - better food, better stuff, etc. + are ignoring the spiritual part - even the insecurity. Maybe, as a world, we're sick of insecurity. Science's "insights" into time make it impersonal (Mary Oliver). This means humans are insignificant + temporary (as a whole, not just individually). So "progress" - so nevertheless worshipped - is ^{an} empty doctrine. We need a new philosophy of time + our place in it.

FRATER INTRO:

(12)
essay # 7

Kind of future/past linked w/ lang. Lang includes sounds that are emotive (present) and intelligible (refer to past + future) - + these have evolved to more separateness - accdg to Echen (see later) - affecting a broader range of time awareness.

* RHYTHM is basic to speech, music, + time - a "complex apportioning of fractions of time" to transmit thought + feeling, one needs sophisticated timing control.
→ T.S. Eliot: "Words move, music moves/ Only in time; but which is only living/ Can only die."

C. F. P. Stutterheim: Time in Lang. + Lit

Time phenomena in lang + lit - in both form + content - int. to contemplate.

Time aspects: duration, isochronism, tempo, simultaneity, order, rep, change

Langs. change over time: Diachronic linguistics. or rather - speaker change lang. so must reality + identity change with it? Changes in lang are result of changes in use of it - mng, reality + identity have already changed. Is change continuous - or more like punctuated periods in equilibrium (ala S.J. Gould)?

Synchronic linguistics (descriptive) - time in lang. What affects why a phoneme has a long or short duration? Is it phonological or morphological? Dif. in ev. lang? Some are "continuants" + some "checked sounds", etc. - makes for int. poetic uses
order of sounds, words, etc. - has signif. in rel. to time (+ thought in a poetic context).
"Place categories" sounds more spatial than temporal.

9/15/97

Repetition - of morpheme, word, form, semantic element, etc.

time in speech: - duh.

time in lit: Pitch, loudness, duration, tempo - all exist in the work itself, not just in its recitation.

Imagine timing the verse of a poem, or feet, etc. in seconds. the interval bet. stanzas (not to mention lines, words, letters - do form part of the poem + its duration, tempo, etc. (Rhythm))

→ Rhyme - there is a "distance w/in to it can, + outside of to it can no longer, be experienced." True - int.

Depends on type of rhyme, # of times used, function - incidental or part of boundary principle.

Expectation. Depends on wh is already read - constantly evolving - mng, total participation. We play with + against that notion - in lit, nonlit too - not just po. Surprise. Both these stem from exper. of time.

Suspense too → greater than usual distance (or time lapse) bet. the elements of mutual awareness + resolution - cf to same in music - suspended phrasing, resolution.

Same w/ expectation, rhyme, rep., all of it. Aesthetic function, but also deeper than that - it's meaningful, affecting mng.

The poem of interchangeable order (Ig's 3 poems in one, e.g.) - + really all forms - long lines, short ones, breaks + air - all these are attempts to be free of the conventional exper. of time - or at least to manipulate our rel. to it. We are aware simult. of the standard form + the current one, their rel. - that creates the tension for involvement in it.

What a stupid essay.

Rhythm in music: A formal scaffolding of time

~~teacher~~ - Walter Dür

essay #8 9/15/97 (13)

Susanne K. Langer (Feeling + Form - I have that somewhere) - says music organizes feeling - gives us insight into the "life of feeling" - unifies exper. (subjectively, + sometimes even universally) - & it does so, ^{the same way} that biology organizes physical existence - by rhythm. So, poetry is music.

The auditory exper. can also be imageless abstract, like mathematics - in patterns.

Music + time: - "music begins, progresses + ends; m. moves in time; m. is a temporal art." All arts seen in rel. to time or space - po. + time; pntg, sculpture, architecture, dance - space. But spatio-temporal arts combine 1 w/ another - or w/ music - s.g. dance, theatre. Also, sound waves move in space, + time - thus int. arrangements of indivs. in performing group, s.g. polychoral groups in 16th cent. Likewise, spatial arts involve linear time in the eye pursuing details one after another, or when painter depicts an action on the canvas itself.

Also, music creates a sense of space, bec. even in earphones we seem to hear dimensions + distances among the dif. sounds. Still - music is predominantly dep. on time -

time signif. arranged into rhythms + patterns + durations, w/o rhythm - no form or sense of time.

Rhythm is the continuum of time anywhere. Continuous recurrence - undulation - waves - which enter the eye, the ear, the skin (pulse). Also nature. Against all this - music is a specific, controlled, ^{accented} addition to rhythm - "alternation of tension + relaxation" - as in all time arts.

If rh. is how time appears in music, then tempo is its mode of expression. Ph. is the proportion of distance between accents. - + the degree to which we can keep track of it all (remember it) as one unit, beyond which we serialize units. Tempo determines emotional effect. Tempo is in rel. to "density of musical configuration" - not objective measurements of time. (Like tempo is similar - the richer + more dense the exper, the shorter the exper. seems ^{the layer in memory}). Tempo instructions are also emotional descriptions: allegro, lento, etc. + so control meaning.

Temporary disturbance of rhythmic order + tempo - in performance - grow from tension/resolution. Metric order may come from the listener (as when we ascribe meter to non-metric - non-western music).

Free verse / free rhythm - modern music also - obliged to neither meter nor order of rhyme. In music - duration of tones is set; not so in language. In lang, metrics determine which syl. is long, o short - but not how long or short. Actually - dynamic accents do not occur in all langs - + *only developed in western langs during mid-Ages. Think of the influence on music + po - also pntg became more dimensional too.

Lessing - 1766 - Laocoon - he opposed the pop. theory that pntg was silent poetry + po. talking pntg.

propaedeutic!

Leonard Bernstein - Musical Phonology - 1973 (v.1 of The Unans. Q.)

music, Lit, Philos, Science, Aesthetics, Linguistics

The Unans. Q. - Charles Ives: "Whether music?" "Whence music?"

A. Copland - variations - 1st 4 notes - used in many other pieces! ^{Bach, Stravinsky, Ravel} ~~Beethoven~~ ^{even Hindu} - Why?

"Worldwide inborn musical grammar"? As univ. grammar in human speech (Chomsky)

An endowment: lang. But also music. Is music purely abstract emotion - symbol?

(Einstein on the fiddle.) Only an art, metaphorical? No - a science - intervals, etc. - mathematical.

Interdisc. musical linguistics: Phonology, ^{structure} Syntax, ^{semantics} Semantics - 3 depths of linguistics.

This one is Ph. - sound itself (verbal + musical material).

musical as univ. lang. of humanity? Hindu raga? Avant garde? Hm...

Clarify the cliché: univ. means likeness + diversity. Sets of rules all use? - derived from comparative studies. Substantive universal incl. phonemes shared (little units of lang).

(This is all linguist territory) Common origin can lead to varying words. Monogenesis -

theory that all lang sprang from one prehistoric lang. ma.

Look at notes themselves, then "ma" as a call - ictus, glide - eliminate glide w/ emphasis + you

have "morpheme" ^{unit} "ma" as pitch event! Is music heightened (emotional) "speech"? and then

univ. In the beg was the word - "it must have been a sung one" God "said"? But

song would make light come! music begins where lang. leaves off! Schopenhauer.

Ch. leading in 2 univ. notes, also singing games + calling friend - why those notes, that order?

D-C + D-C-E. Harmonic series: Acoustical phenom. Overtone series - involves

vibrating body + waves. Note is irregular motion; consistent structure makes reg. motion - that

musical tone. "Energy in vibratory motion". One note includes all kinds of other notes

(overtones) - come from any pitch-producing source - see each fractional vibration

has its own ^{frequency} ~~vibration~~ - smaller segments = higher tones. That is so beautiful! But the higher

tones - overtones - are harder to hear. Lower note means more overtones (harmonics) +

more hearable - hence richness - ~~hmm~~ I always loved them. [Try pressing upper C +

hitting lower one] incl. G too - so tonic (C) + dominant (G) - which adds the tonality bec

of their compatible frequencies in the harmonic series. (Intervals get smaller - ~~octave~~,

fifth, fourth, third - (press each + hit C). These are the fundamentals - the triad chord

used in ~~most~~ ^{some} music (tonic, dominant + third in bet.) + the octave.

Piano is "tempered" (tampered!) an 1700 - ~~total~~ modulation poss. to dif. keys - but one key at a

time - bec. another key will be out of tune. For one perfect key - 12 notes in an octave!

Other overtones incl. between A + B - blues note! So - the kid call is made of ~~these~~ all those

notes in the harmonic series ~~at~~ ⁱⁿ that order, as heard in the layering of frequencies! Yaw!

Next one up is higher D - + this creates 5-note (pentatonic) scale. + it is the 5 black notes! And

it is universal! Scotland, China, Af., Indian, India, etc! Japanese, Balinese - all use Pentatonics.

So can we equate "ma" with deep "C"? We have an innate capacity to construe those notes, alike, + in

diff. ways - Just as w/ phonemes. And we can keep adding pitches, to make 7, 9, 12-note scales (our

chromatic one - w/ equidistant tones). But limits of quarter tones, thirds, fifths, not just halves!

oriental mus. uses microtones. But all music's commonality is in harm. overtones. Same

monogenetic sources - even mutually unintelligible ones! Univ. naturally ordered tonal structure.

The best of music is the story of more + more complex overtones (diminishing intervals).

As music absorbs subsequent overtones we arrive at polyphony ^{from} ~~from~~ ^{onward}, triads - Victorian era.

(2) #1

Consider 5ths of 5ths of 5ths - tones of dominants - (A fifth is a fifth is a fifth?) A circle of 5ths - 12 5ths - in scale order is our chromatic scale! oh wow.

How to contain it all - diatonics. System of tonal controls was ^{J.S.} ~~created~~ ^{established} by Bach - balancing the opposites of chromatics and diatonics. ~~Afterward~~ we have semantic interpretations. And he held it for over

a century - into Beethoven. G min. Symphony - ~~Mozart~~ Mozart (# 40)

Ambiguity is fundamental to art - more = more expressiveness, until, in extreme, clarity begins

to suffer. But here (Mozart, for ex.), ambiguity is contained. "The Beauty of Ambiguity"

^{1st & 2nd movement} "Chromatic acrobatics" bring us into develop. section - + it sh. be free + surprising, before recapitulation. 3rd movement is extremely diatonic, hardly chromatic except for a moment.

Final movement - in its develop. section - the atonal passage contains all chromatic scale notes except the tonic! - sounds 20th cent. "Phonological arrivals + departures."

This piece "symbolizes the whole Faustian image of man since the Renaissance," he says.

We owe them thanks, because they thus,
 Did us, to us, at first convey,
 Yeelded their forces, sense, to us,
 Nor are drosse to us, but allay.

On man heavens influence workes not so,
 But that it first imprints the ayre,
 Soe soule into the soule may flow,
 Though it to body first repaire.

As our blood labours to beget
 Spirits, as like soules as it can,
 Because such fingers need to knit
 That subtile knot, which makes us man:

So must pure lovers soules descend
 T'affections, and to faculties,
 Which sense may reach and apprehend,
 Else a great Prince in prison lies.

To our bodies turne wee then, that so
 Weake men on love reveal'd may looke;
 Loves mysteries in soules doe grow,
 But yet the body is his booke.

And if some lover, such as wee,
 Have heard this dialogue of one,
 Let him still marke us, he shall see
 Small change, when we are to bodies gone.

55. *sense*: feeling, sensibility.

56. *drosse*: worthless scum of molten metals. *allay*: alloy, a substance composed of two or more metals by their being fused and dissolving in each other when molten.

57-58. Any influences from the heavenly bodies on man work first through the air in which the heavenly bodies revolve.

62. *Spirits*: spirits were vapors or rarefied liquids extracted from the blood; they mediated between body and soul.

63. *need*: are needed.

66. To passions and to powers of action.

68. *a great Prince*: "the abler soul" of l. 43.

70. *Weake men*: those who need visual proof of love's mysteries.

74. *of one*: spoken by but one soul (but resultant from two).

76. *when . . . gone*: when our souls have left; when we are dead.

63 The undertaking.

I have done one braver thing
 Then all the *Worthies* did,
 And yet a braver thence doth spring,
 Which is, to keepe that hid.

It were but madnes now t'impart
 The skill of specular stone,
 When he which can have learn'd the art
 To cut it can finde none.

So, if I now should utter this,
 Others (because no more
 Such stuffe to worke upon, there is,)
 Would love but as before.

But he who lovelinesse within
 Hath found, all outward loathes,
 For he who colour loves, and skinne,
 Loves but their oldest clothes.

If, as I have, you also doe
 Vertue attir'd in woman see,
 And dare love that, and say so too,
 And forget the Hee and Shee;

And if this love, though placed so,
 From prophane men you hide,
 Which will no faith on this bestow,
 Or, if they doe, deride:

THE UNDERTAKING.

1. *braver thing*: the superior (bold) thing done is (ll. 17-19) to see virtue in women and to love that virtue. The poem is entitled "Platonic Love" in several MSS.

2. *Worthies*: the nine Worthies were Joshua, David, Judas Maccabaeus, Hector, Alexander, Julius Caesar, Arthur, Charlemagne, and Godfrey of Bouillon. They were not notable for spiritual love.

6. *skill*: art needed to cut and to use; also, ability or magic. *specular stone*: selenite (supposedly then scarce), whose crystalline structure reflected and dilated light; cut into sheets, it was used alchemically in making glass and was called *lapis specularis*. It was also used in conjuration.

16. *oldest clothes*: the external physical attributes of the women loved.

20. Forget the difference between male and female sex.

(It is a great phrase)

(Bernstein #4

p. 1

★

The Delights + Dangers of Ambiguity

Why "Beauty of Ambiguity" - Am. is useful in art + politics - but dangerous in politics. But amb. is amb. itself, + dangerous. Ambi = bothness + no roundness or allness. 1st is duality, 2nd is ("ambience") vagueness.

Doubtful, uncertain, capable of being ~~understood~~ in 2 (or more) ways.

Duality is in all things we've discussed.

Tonal stability in Bach + on for 100 years is still a duality - contained chromaticism + diatonicism. Same? music depends on ambiguous procedures. [Appoggiaturas = leaning notes - lean on their resolution - must come to it, + do] is a great concept - away from home

Amb. of 5 key are we in, for instance, 5 rhythm will work out, etc. Phonological, syntactical + semantic ambiguity. Perfect classical containment in Beethoven's Pastoral despite its programmatism. Quantity + quality intensifying.

Vagueness

Syntactical analogies - structures by which words evolve into sentences - seeing (like Chomsky) universal rules. (4000 lang in world today) Chomsky (like des Cartes) says body can't explain evg - mind - given - must contain preformed info. - Genetically inherited types of rules - to see the mind as human, not culturally or geographically influenced. Also primal need to know + share info.

Musical syntax - comparable to speech. Parse it. Functions & interactions of notes + melodies, there are similar functions etc. in lang - linguistic method.

- X { 1. note = letter
2. scale = alphabet - but whose scale - chromatic, pentatonic - + whose alph. ? - Chaos!
- So - 1. note = phoneme (sound)
2. motive = morpheme (meaningful sound)
3. phrase = word (helps us und. music - 3 notes (for int.) can sound like a word) - causes imposs. → Deadlock? bec. one note can serve as both end + beg. of diff. phrases.
4. section = clause
5. movement = sentence
6. piece = piece
- X { Also - phrase sh. = phrase, not word.

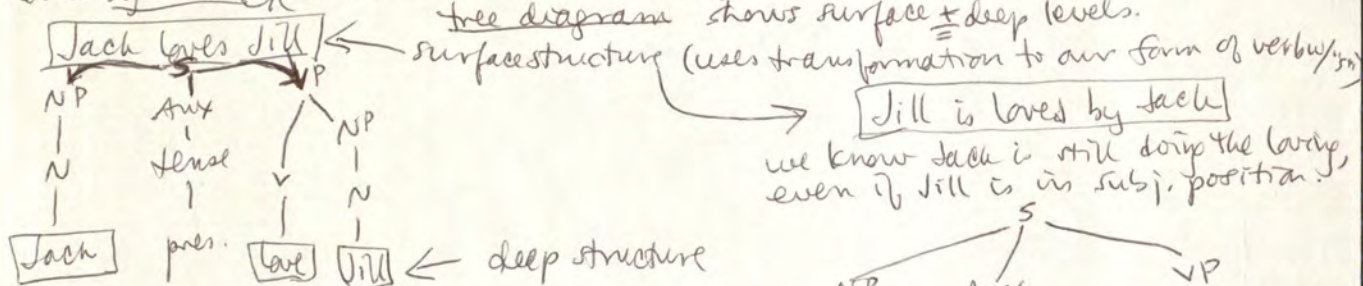
These are imperfect but get us in the right mind. In some way German "satz" means (see that - it's got grammar, unity, complexity, structure, theme etc. And it has no full stop until ended - like a period. Other phrases create leads to new parts - like semicolons, perhaps. A seeming cadence leading to new section - I do this in po. - linked clauses. Deadlock again.

motive as musical phrase or noun phrase - a motive can mean (Wagner) "fate," for instance.

- Chord modifies note (noun) to which it's attached. - Cruel fate, kind fate, tricky fate - depends on sound of chord!

- musical verbs - rhythm activates the meaning - cruel fate waltzes! - verb function in forming waltz added to previous noun-adj. function. analogs in music for all parts of speech. In Chopin's nocturne, LH is both verb + adj. chord

Transformational grammar (Chomsky). His change in principles from earlier linguists bec. Parsing doesn't explain process by which these 2 sentences are related: Jack loves Jill, Jill is loved by Jack. (adverbial clause). Transf. grammarian wd do this:



So in t. grammar we see the transf. the sentence underwent. Same meaning. structures. This ability is genetically given.

Transformations are the rules that let us know

how to change sentences - Neg. t. is "Jack does not love Jill" - also passive + "etc. + innumerable changes + variety can be achieved - even in a small child.

A model of how we think - is why it mt help us und. mind itself.

Now - terminology + procedures useful for musical analogies.

Jack + Jill are linguistics ~~symptoms~~ like $x + y$ in algebra. Start w/ basic assumption (as in all experiments): note = word Jack = C, loves = E, Jill = G. Surface structure. This is an underlying string (idea borrowed from mathematics) - like a chain -

Jack + Present + Love + Jill ~~the~~ this string tells us all we need to know

about the situation but not how it became a sentence! What underlies the structure.

there are 8 transformations that can come from it:

Jack loves Jill, Does J. love J?, Jack does not love J., ~~Doesn't~~ J. love J?, J. is loved by J.,

Is J. loved by J?, J. is not loved by Jack, Is J. loved by J.? - all surface structures dif. but from same deep structure.

Look at music - turn the triad C-E-G into a $\bar{g}$, for inst. - the ^(adjective) chord on "G" can change the tone to interrogative of many kinds - shock, wonder, innocent $\bar{g}$, etc. Or - minor the third + you get J. doesn't love J. - etc. w/ triadic variants of many kinds

Chomsky's Harry + John characters: Harry persuaded John to take up golf. Think of all the relationships, reasons, issues, etc. - so many transformations! Think of all the deletions underlying that surface structure sentence. ~~all~~ all untaught, even beyond awareness. Dif. ideas are imbedded in the sentence.

John was glad that Harry persuaded John to take up golf.

1. John was glad (that)

#3 is imbedded in 2, + 3 + 2 in 1 -

2. Harry pers. John

We transform John to "him", etc.

3. John (to) take up golf.

Transformation is used in music too - add 2 more notes to C-E-G - so Jack doesn't love J. or Mary or Gertrude. w/o the imbedded ideas, deletions, or transf., we'd have not C-E-G-E- $\sharp$ but C-E $\flat$ -G-C-E $\flat$ -E-C-E $\flat$ -F $\sharp$ - very repetitive + boring! - not lovely. We evolve from the deep structure thru deletions to a fine musical phrase - Both surface structures. Likewise w/ other tr. phrases. Sentence as ~~the~~ musical phrase.

But it's not a true analogy. Bec. literal msg is in 1 + poetic, aesthetic realm in 2. Fact vs. aesthetic function. Music is only aes. so not equatable w/ prose. Music is art + nothing else, while sentence can be ^{partly work} purely informational (prosaic fact) or communicative. There is no musical equiv. to the weather report. So lang must reach higher than prose or ling. surface structure to find true equiv. of musical surf. structure - + that is, guess what - poetry.

YES! Deletion, permutation, + other transformations are, to a heightened degree, what poetry is! "Supersurface structure of art"! Music is already converted to art - but converted from what? ^{noise?} Hammond (remember all the musical exercises!) - that is musical prose - the underlying strings turned into art - like in ballet - it is a chain of rearranged (choreographed) pieces. Use permutation to transform a Hammond exercise into a musical sentence. Then even more, delete some, etc. Lots of transformational devices

Creativity - ability to make new sentences, innately. (Chomskian)

Poetry uses more (+ other) transfs. (meter + feet etc.) which are not, however, innate. Ah ha - that's where the creativity + talent come in

Lang: ^{Creator chooses} elements - morphemes, words - to make underlying string (deep str.) to make prose (surf str.) + then po. (supersurface str.) $\rightarrow$

music ^{creator} - chooses elements ^(A) (key, meter, etc.) to make underlying str. (melodic, harmonic, rhythmic) ^(B) ^{(3) #2}
to make "poise" - (deep str.) - + then music - surf. str. ^(D) ^{entire}

Seedly - lang's ~~deep~~ surf str. is music's deep str. - unless we hop to poetry.)

This shows why it's so hard to make equivalents bet. music & lang. So music is only equal to poetry, in lang. (make a chart of those 2)

Mozart's G minor symphony

1st 21 bars - the sentence to analyze. this surf. structure (repeats after 21 bars).

What deep str. did it come from? What poss. + desirable elements did it stem from?

["vamp" (accompaniment)]

verb-adj. or participial vamp of LH-rhythm + chord (broken up + inverted + waiting for its dominant - δ comes later in RH) - The D of the G min. scale

The appoggiatura is the dissonant note that must be relieved w/ the D.

Symmetry is also at work - a phrase followed by answering phrase - + cont. on, while balancing but still incomplete, in couples of 2-bar phrases. - 8 bars total in beg.

If this were really continued perfectly, in structure, it wd be boring, long + awful. That's the deep structure or protey structure.

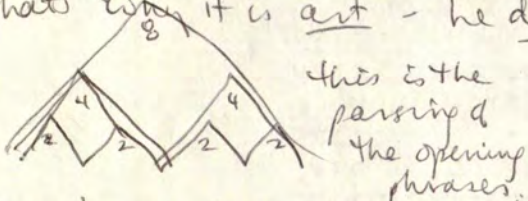
turned into poetic music thru deletions → which for music must be into poetic balance (or art)

"Not the mere grammar of a sentence but a pure gr. of aesthetics"

Mo3. changed the sym. also by starting w/ $\perp$ LH bar (down-bar (as in down-bow))

so that RTL begins on ^(2nd bar) up bar or weak bar - it's ~~an~~ trochee, I think!

As it's 4 pairs of bars from start, not weak bar + then 4 pairs. This shapes the flow of entire movement. Moz. plays w/ + "ambiguities" our sym. Motives. that's why it is art - he deleted wh we expected morally.



Mozart's art is controlled ambiguity (liberalization/chromatization) - controlled by the sonata form. M. Peacock likes form for controlled amb.

Contrapuntal syntax - to perceive 2 dif. syntactical conversions at once (2 dif. musical strings, perhaps). Use of motive in high + low strings, inversions, etc.

Augmentation is slowing down - like 8th notes any. to whole notes.

Conjoining - 2nd note coincides w/ 1st note of next musical motive (this is an example also of embedding.) only true to music. ← he!

is like dbl ~~syntax~~ in po.? - phrase conjoints w/ preceding OR succeeding phrases? - (which is why we use dif. punc. for periodic effect.) NOT the same bec. the center line is not simultaneous - not poss. to read it both ways at once. - has to do w/ deletions, again, + embedding. Linguistic repositioning - a permutation in which a motive is simply turned upside down.

Moz. Symph. #40 in G, min.

Wm. Emerson

7. types of Ambiguity

The whole movement is 1 single sentence! - like "Eclipse!"

box 114-115 in 1st movement

Semantic ambiguity - double deep structure, s. a. The town is populated by old men + women

If we use deletion we can further ambiguity the sentence "the whole town is old men + women" - which is po. - semantically incorrect tho gram. correct. Our minds try to make both kinds of sense, & the poetical level (met) is the only answer, the key to read. "Juliet is the sun" (human + sideral). (Can't be? can be, in po. sense!)

Relating all this to music:

So in music the 2 parts relate to a 3rd factor, - rhythm, etc.

But we perceive it instantly bec. it already exists as art - no gap of the connection.

Play - we play music, play with rhythm + color + note etc. - it is play! musical puns are rampant. It's the constant anagramming - vertical, horizontal, contrapuntal, etc. - constant rearranging - is the play that makes music so infinite!

→ Is this ~~using~~ met in a [^]metaphorical way? Three kinds of met for music:

2. met - extrinsic - where nonmusical things of "real" world become assigned to music - s.g. in Beethoven's Pastoral (Symph #6) where notes = birds, etc.

3. met-analogical - comparing the intrinsic ones w/ verbal ones (a met itself)

As po. emerges from me - music, its $F\#5$ + $Bb5$, emerges from a composer ming something
Also expressing something? - by means of form - this is not scientific but subjective, the
emotional responses to artistic expression. But are we affected by the
music ming or the rest? Are we feeling wth. Beeth. feet? We can't know, but
prob. both. - a new ^{beautiful} semantic ambiguity. Depends on innate ability to respond +
music's ability to mean. In the sense that music is a lang., it is a met.

* one. Beyond/carry - meta/phor - generator - carries beyond.

It is met. that most produces knowledge - ~~the~~ ^{the} ~~met~~ ^{midway bet. the} ~~unintelligible~~ + the commonplace

sidereal

met. names the unnameable + teaches the unknowable.

An innate univ. grammar of musical met, then? (And wd these be in addition to lang or the same or related?) All transformational processes lead - in their highest reaches - to metaphor. In lang - possible; in music - absolute.

Simple figures of speech - miniature metaphors with the third factor ~~not linguistic but~~ ~~and then?~~ nensemantiz but "abstract principle of design" - such as, look at

that third or x factor (totally math. here bec. it's a symbol) in antithesis - the principle of opposition, A vs. B. / the fig. of speech leads to po. mg. elem form. [I like this idea - write a poem based on "not's - not this but that, etc.]

~~False~~ antithesis - counterargument or contrasts - rising intervals vs. falling ones, op. dynamics, etc. Bec. music is nonrepresentational, the figure takes on more mg. - s.a. 2 equal-length phrases based on go. dominants + tonics, creating a third phrase when conjoined.

* These all depend on repetition - all ~~met.~~ ^{met. + po. + music!} ~~met.~~ does? - bec. of our ~~exp.~~ expectations. Antithesis is founded on rep. + its assumption - leading to the poss. of opposition or ~~other~~ any other transformation. Roman Jakobson (linguist): (Abt. po)

"It is only by the regular reiteration of equivalent units that po. provides an exper. of time comparable to that of musical time."

Not just meter but sound, image, all of it (he meant meter, tho). - whole words (Keep hear repeating "never, never, never, never-ever") So rep. gives po. its musical qualities.

Alliteration - another rep. - ~~it~~ occurs in music too - short phrases all starting on same note ~~and~~ + then differing!

Anaphora - using same phrases over + over to begin several lines (I have a dream - etc.) In Mahler's 5th symph.

(Rhetorical devices, all.) Chiasmus - reversing the ^{order of} elements (AB-BA) (ask not wh ypr country can do for you, but wh you can etc.) midway. Schubert (which Schubert?!) Chabrier's "Rhapsody Española".

Polysyndeton - Asyndeton. ?! etc. - Play w/ all these!

Figs. of musical speech: Inversion, augmentation, consonance vs. dissonance, canon + fugue - these are the mgs. of B.

Beethoven's 6th (Pastoral) Why this since it's "encumbers" thruout w/ nonmusical mngs. Each movement has its name too. ① The Awakening of Cheerful Feelings on Arriving in the Country ② Scene by the Brook ③ Happy Gathering of the Peasant Folk ④ The Storm ⑤ Joy + Thankfulness after the storm. Also uses birdcalls, shepherd's pipes, folk singing. But also uses metaphors of musical syntactical combinations of intrinsic mng. So, good for both levels - pure music and nonmusical mng.

Suggestion, ~~not~~ of feeling, not "tone paintings" - as Bath said. See thru the curtain of its extrinsics to its intrinsic metaphorical pleasures:

First 4 bars - create the whole 1st movement - all transfs. off of them! [Pause = fermata].

Also - fa - do (↑↓) LH. And each "this" is "that" in disguise! with rep it wd be boring + dead - but delicious bet. the reps. + transfs. are its life + creation! - all The Violation of Expectation, which means Variation, can't exist w/o the idea of rep. + its expectations.

this'll be cool }

Oxēsis = increase in density - just enough elaboration to ~~the~~ alter the rep.

Inversion, oxēsis, transformation ^{+ more} all in 1st 4 bars. - all instruments adding to it -

* Oh! this is exactly what goes on in the African choral music - all related but different, interlocking parts! Violas augmenting (slowing down the note duration) the violins, ^{parts,} the 2nd violin interlocking w/ the 1st violin, ^{only below it all + bass.} And the guy thinking all this - a model of how we think - all seen & heard simultaneously - there is no richer metaphor or art. And after all the 4 bars followed by 8, turns out to be 3 bars for 9 - great fusion in this way, like architectural links + conjunctions etc.

Sequence - series of reps. on same phrase but dif. degrees of the scale - + any little change is moving resp. when Beeth brings in one minor note near the end of his - using the minor creates "interference" of frequencies - a disturbed quality heard in disharmony with the maj. 4th ^{fall} + the other harmonics. ~~hence it is~~ So it is intrinsically, phonologically affective, and so - ∴ - ~~is~~ its meaning.

Beethoven's rep. in #6 (Aegreus) could be representative of the pastoral itself - my its extrinsic in my. But my q. is, which came first, his music or its name? Rep. is childlike, + restless - pastoral - natural. He says Beeth's intention was musical, not representational. The rep. have varying substructures (another beaut. ansig. + met.) - like the 4 + 8 / 3 + 9 which means what, in regards to the "my" of the piece? See the storm as transition from scherzo to finale. (He wrote 5th + 6th symphs. almost simult in same year.)

Do not let the music ~~bring~~ pull you into synesthesia - yr own models + memories etc. "Don't think of an elephant for the next 5 seconds" - Can you not see the stock images?

This began the assoc. of pictorial + linguistic aspects in music.

PROGRAM

- The Italian Ground* Orlando Gibbons (1583-1625)
- From *The Art of the Fugue*, BWV 1080 J.S. Bach (1685-1750)
Contrapunctus: No. 1 *1st 4 measures*
- Chromatic Fantasy and Fugue in D minor*, BWV 903 J.S. Bach
(1685-1750)
- Sonata in A-flat Major*, Op. 110 Ludwig van Beethoven
Moderato cantabile molto espressivo (1770-1827)
Allegro molto
Adagio ma non troppo
Fuga: Allegro ma non troppo

• INTERMISSION •

- Sonata in B minor*, Op. 110 Franz Liszt (1811-1886)
Lento assai—Allegro energico
Andante sostenuto—Allegro
Energico—Stretta quasi presto—
Allegro moderato

PROGRAM NOTES

The Italian Ground
Orlando Gibbons

During his lifetime Orlando Gibbons was considered by many to be the greatest living organist, described as “the best hand in England” and “the best finger of the age” from the first quarter of the 17th century. The composer’s mastery of the organ certainly accounts for his remarkably early appointment as organist at the Chapel Royal in 1604 at the age of only 21. He retained this position until the end of his life and also took on the distinguished position of organist at Westminster Abbey in 1623. As a composer Gibbons succeeded almost equally. The esteemed composers William Byrd and John Bull held the young Gibbons in such high regard that six of his keyboard works appeared along with their compositions in the famous collection called *Parthenia* in 1611. At the time of this publication Gibbons was still in his twenties, Byrd was 68, and Bull had nearly reached 50. The inclusion of Gibbons’ music in the company of these aging masters’ works was rather exceptional, but by no means unjustified.

In spite of Gibbons’ virtuosic capabilities as an organist he often wrote rather deliberate and modest music. His keyboard pieces, in particular, display the focused skill and reserved manner that characterize many of his greatest works. *The Italian Ground* consists of a stately tune called *More Palatino* that many other composers including Bull, Sweelinck, and Buxtehude had put to use as well. Gibbons presents the tune at first with a chordal accompaniment, but soon it becomes stylishly ornamented and decorated with running passages in both hands. The “ground”—typically a melody in the bass repeating many times in succession—refers in this case to the recurring harmonic pattern that underlies this brief but appealing piece. *wh the gr refers to—stairlike*

From *The Art of the Fugue* BWV 1080, *Contrapunctus*: No. 1
Johann Sebastian Bach

Bach’s final work, *The Art of Fugue* has elicited many highly divergent and often extreme responses in the 250 years since its conception. The scholar and music theorist Hugo Riemann declared in 1894 that “taken

as a whole, ... [it] is not actually an artwork at all, but rather a schoolwork; all aesthetic appeal... has been abandoned." At the other end of the spectrum, composer Alban Berg wrote ecstatically to his wife in 1928: "Yesterday, Bach's *Art of Fugue*, magnificent!! *Deepest music!!*"

That the composer died while writing the final movement further contributes to the mystery and ambiguous spirituality surrounding this work. On the final page he introduced a subject that comprised the letters of his name (B-A-C-H) as represented in a German spelling of the pitches (B-flat-A—C—B-natural). Immediately after the powerful combination of this theme with the two previous subjects the music thins out to a single line and then ends abruptly. At this point in the autograph manuscript, Carl Philipp Emanuel Bach, the composer's son, wrote, "In this fugue, where the name BACH appears in the countersubject, the composer died." It is certainly an eerie and dramatic ending to the career of a great composer.

The structurally perfect *Contrapunctus No. 1* in D minor is the first piece of the larger work. In its initial four measures Bach introduces the uncomplicated subject from which all the intricate music of *The Art of Fugue* originates. The fugue proceeds strictly with a new line of music entering at every fourth bar until all four voices have stated the principal subject. Interestingly, the theme that occurs simultaneously with the second entrance of this subject contains a scrambled instance of the four pitches representing the composer's name, hinting obscurely at the conclusion of the work, more than 2000 measures in advance. A long-short-long rhythmic interaction between the four lines of music drives the *Contrapunctus 1* onward to its closing cadence in D major.

Chromatic Fantasy and Fugue in D minor, BWV 903 Johann Sebastian Bach

If *The Art of the Fugue* can be described as a deathbed work, then perhaps the *Chromatic Fantasia* can be considered a work from beyond the grave. A great enigma surrounds this piece: many alterations and additions continued to appear in the score after 1750, the year of Bach's death. Arpeggios became fully written out, indications such as *sinistra* surfaced, ornaments were indicated more precisely, and fingerings showed up above many of the noteheads. The most sensible hypothesis for the work's continued evolution is that the composer's sons and students made the alterations in a somewhat misguided attempt to honor his intentions.

In his 1802 biography of Bach Johann Forkel declared, "I have taken infinite pains to discover another piece of this kind by Bach, but in vain. This fantasia is unique, and never had its like." The grand rhetorical and improvisatory style of the fantasy certainly is anomalous in Bach's keyboard output. He freely modulates to distantly related keys with an apparent spontaneity rarely found in his other works. The rather unpredictable chromatic writing in this piece attracted the attention of many pianists during the 19th century when it became a frequently performed work.

The fugue proves to be just as fascinating as the preceding fantasy. In the strange, climbing subject of the first nine measures Bach employs ten of the twelve tones of the chromatic scale. Once all three voices have entered, this improbable subject suddenly seems perfectly fitting as it weaves together the fabric of the expressive, dramatic, and densely wrought music. Just before the conclusion, the subject makes its elevated, final appearance in the top voice over a sustained low pedal point, and one last upward sweep ushers in the definitive chord of resolution.

His many orchestral performances include appearances with the New York Philharmonic, Orchestra of St. Luke's, the Minnesota Orchestra, the Pittsburgh, St. Louis, Atlanta, Baltimore, National, Detroit, Indianapolis, Seattle, Milwaukee, Cincinnati and New Jersey symphonies and the New York Chamber Symphony. Major summer festival engagements have included the Ravinia, Blossom, Wolftrap, Caramoor and Aspen festivals, the Hollywood Bowl and the Mostly Mozart Festival in Tokyo.

Recent and upcoming performance highlights include re-engagements at the Kennedy Center, the New Jersey Performing Arts Center in Newark, the Bermuda Festival and with the orchestras of Atlanta, Baltimore, Detroit, Seattle, Honolulu, Kansas City, Buffalo and Grand Rapids.

In January, 2001 Mr. Pratt returned to the Milwaukee Symphony playing *Avenues* by composer Teddy Shapiro, a work he commissioned and premiered with the Seattle Symphony in November, 1999. During the 2000-2001 season, he also performs recitals throughout the country, many on college campuses. A great advocate of arts education, Awadagin Pratt participates in numerous residency and outreach activities wherever he appears; these activities may include masterclasses, children's recitals, play/talks and question and answer sessions for students of all ages.

Internationally, Mr. Pratt made his debut appearances in Japan in the fall of 1996 on a tour which included recitals in Osaka and Tokyo's Suntory Hall and a performance with the Tokyo Philharmonic. He returned in 1997 and 1999 to play recitals in the major cities and traveled again to Japan in September, 2000 to play and conduct a concert in Tokyo's Sumida Triphony Hall. In Europe, he has been a participant in the 1994, 1996 and 2000 Kammermusikpodium Festival in Braunschweig, Germany, appeared twice with the Haifa Symphony Orchestra in Israel and made his recital debut appearances in Italy in February, 2000. He has also appeared in recital at the Tonhalle in Zurich and Capetown, South Africa.

Awadagin Pratt has been the subject of numerous articles in the national press, including *Newsweek*, *People Magazine*, *USA Weekend*, *New York Newsday*, *Emerge* and *Mirabella*. He was named one of the 50 Leaders of Tomorrow in *Ebony Magazine's* special 50th anniversary issue and has been featured on National Public Radio's *Performance Today* and *Weekend Edition*. Mr. Pratt has performed on the *Today Show*, *Good Morning America*, and *Sesame Street*, appeared in a segment of CBS *Sunday Morning* and was one of the featured soloists on PBS's *Live from the Kennedy Center—A Salute to Slava*. He has also performed twice at the White House at the invitation of President and Mrs. Clinton.

In September, 1993, Mr. Pratt signed an exclusive recording contract with Angel/EMI. His debut album, *A Long Way From Normal*, was released in 1994. His second recital album, an all-Beethoven Sonata disc, and a third album, *Live from South Africa*, were released in 1996 and 1997. His most recent CD was released in October, 1999 and features Mussorgsky's *Pictures at an Exhibition*, the Brahms *Variations on a Theme by Handel*, *Op.24* and his own transcription of Bach's *Passacaglia and Fugue, BWV 582*.

Mr. Pratt resides in Albuquerque and in his spare time is an active tennis player, devoted chess enthusiast and enjoys fine wines. Mr. Pratt last performed at the Hopkins Center in February, 1998.
